













# IOLANTHE

OR

## THE PEER AND THE PERI

WRITTEN BY

W. S. GILBERT

COMPOSED BY

83268

ARTHUR S. SULLIVAN

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IOLANTHE; OR, THE PEER AND THE PERI

THE LORD CHANCELLOR	...	...	...	...	...	...	...	...
EARL OF MOUNTARARAT	...	...	...	...	...	...	...	...
EARL TOLLoller	...	...	...	...	...	...	...	...
PRIVATE WILLIS ( <i>of the Grenadier Guards</i> )	...	...	...	...	...	...	...	...
STREPHON ( <i>an Arcadian Shepherd</i> )	...	...	...	...	...	...	...	...
QUEEN OF THE FAIRIES	...	...	...	...	...	...	...	...
IOLANTHE ( <i>a Fairy, Strephon's Mother</i> )	...	...	...	...	...	...	...	...
CELIA	} <i>Fairies</i>	...	...	...	...	...	...	...
LEILA								
FLETA								
PHYLLIS ( <i>an Arcadian Shepherdess and Ward in Chancery</i> )	...	...	...					
CHORUS OF DUKES, MARQUISES, EARLS, VISCOUNTS, BARONS, AND FAIRIES.								

**ACT II.—Palace Yard, Westminster.**

Date, between 1700 and 1882.

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# IOLANTHE;

OR,

## THE PEER AND THE PERI.

---

### OVERTURE.

*Andante.*

PIANO. *p*

*p*

Ped. \*

A

*p*

B

*p*



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various accidentals and a fermata. The bass staff contains a harmonic accompaniment with a 'Ped.' (pedal) marking and a fermata.

Second system of musical notation. The treble staff includes the instruction *ad lib.* (ad libitum). The bass staff features a 'Ped.' marking and a fermata. The system concludes with a key signature change to three sharps (F#, C#, G#) and a 3/4 time signature.

Third system of musical notation, marked *Andante espressivo.* and *p dolce.* The treble staff contains a melodic line with a fermata. The bass staff contains a harmonic accompaniment.

Fourth system of musical notation, marked *cre - - scen - - do.* and *f* (forte). The treble staff contains a melodic line with a fermata. The bass staff contains a harmonic accompaniment.

Fifth system of musical notation, marked *dim.* (diminuendo), *p* (piano), and *f* (forte). The treble staff contains a melodic line with a fermata. The bass staff contains a harmonic accompaniment.

Sixth system of musical notation, marked *Allegro gioioso.* The treble staff contains a melodic line with a fermata. The bass staff contains a harmonic accompaniment. The system concludes with a key signature change to three sharps (F#, C#, G#) and a 6/8 time signature.



First system of musical notation. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. A dynamic marking *p* (piano) is placed below the bass staff. A fermata is placed over the final measure of the treble staff.

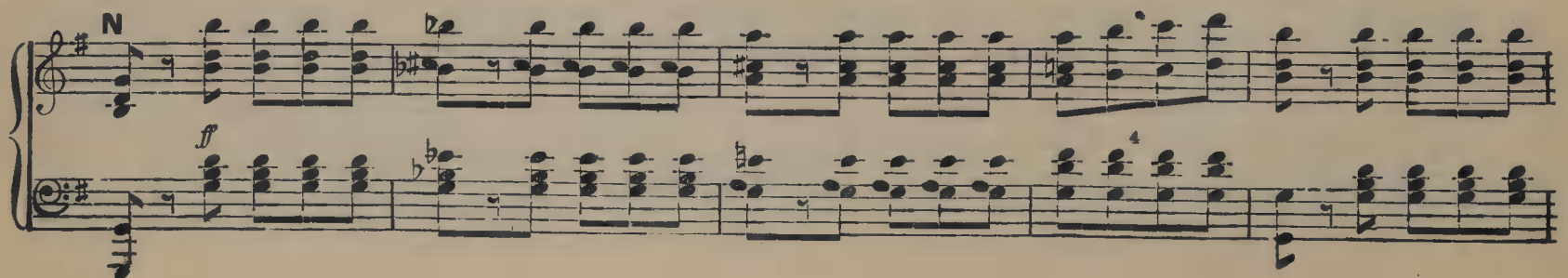
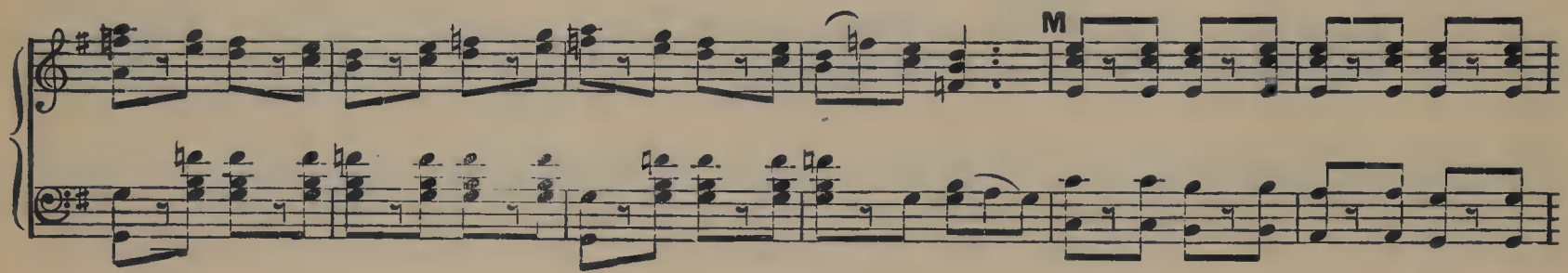
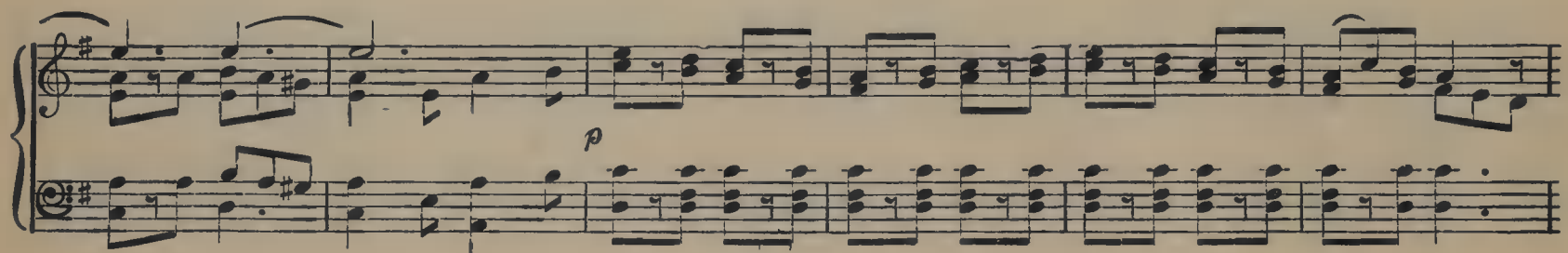
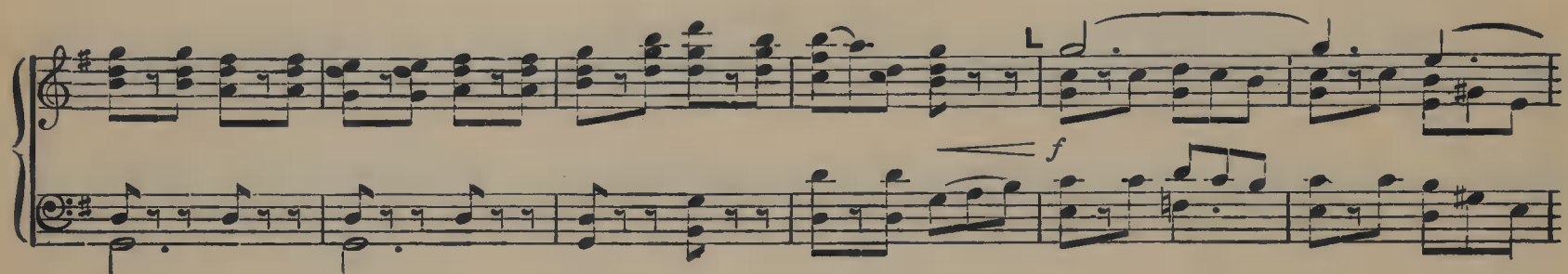
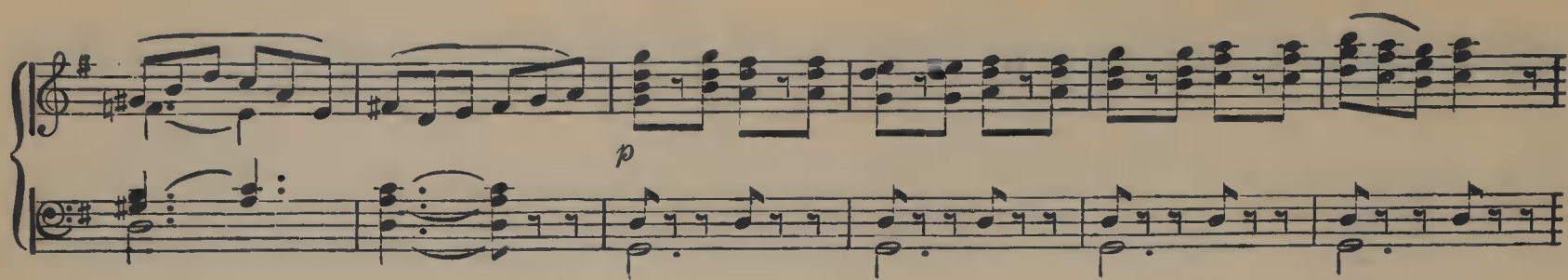
Second system of musical notation. The treble staff continues with a treble clef and a key signature of one sharp. The bass staff continues with a bass clef and the same key signature. A dynamic marking *p* is present. A fermata is placed over the final measure of the treble staff.

Third system of musical notation. The treble staff continues with a treble clef and a key signature of one sharp. The bass staff continues with a bass clef and the same key signature. A dynamic marking *p* is present. A fermata is placed over the final measure of the treble staff.

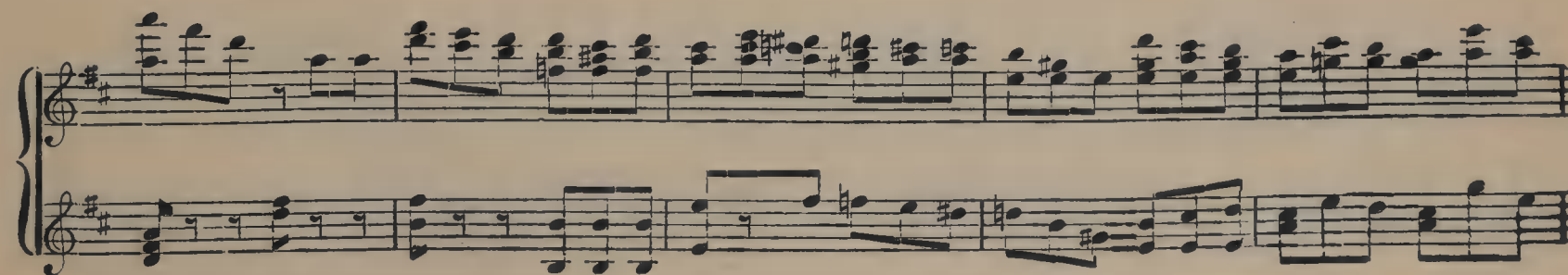
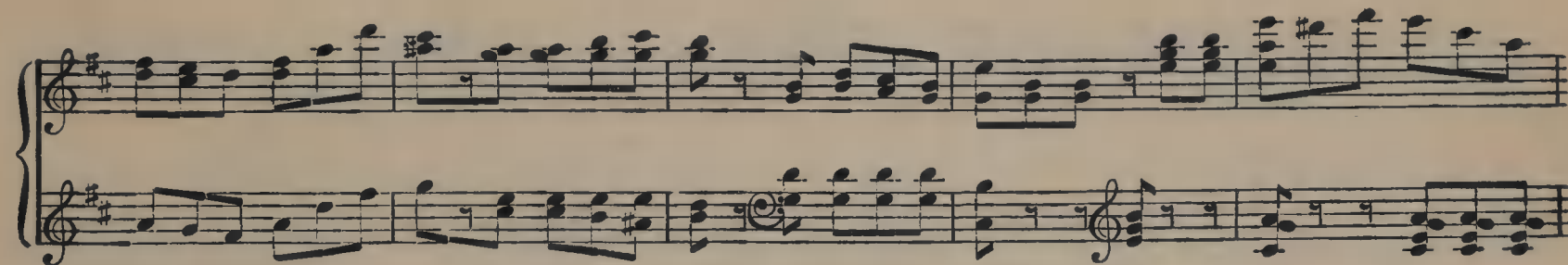
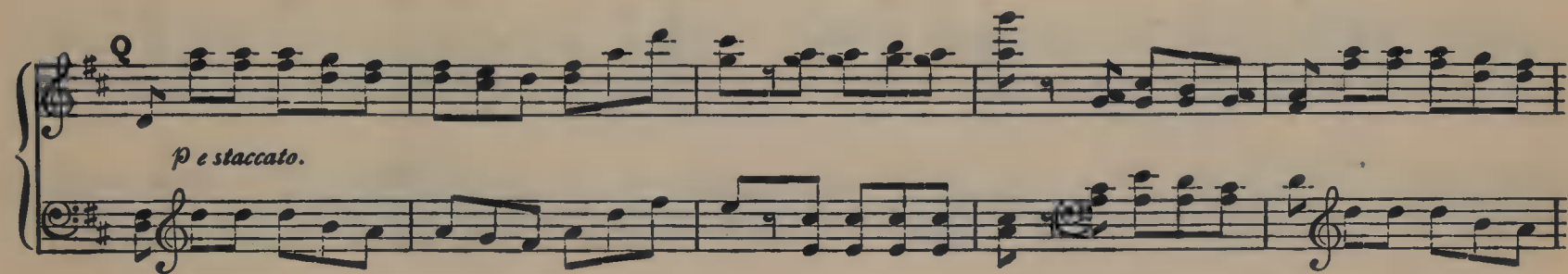
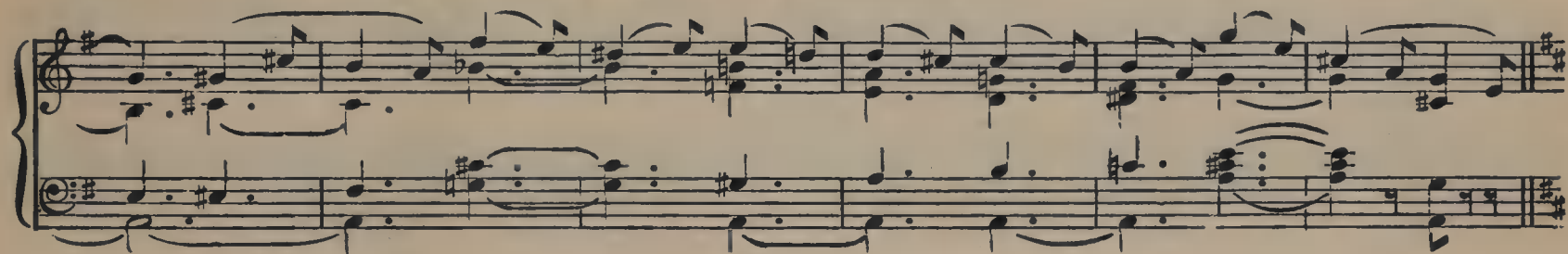
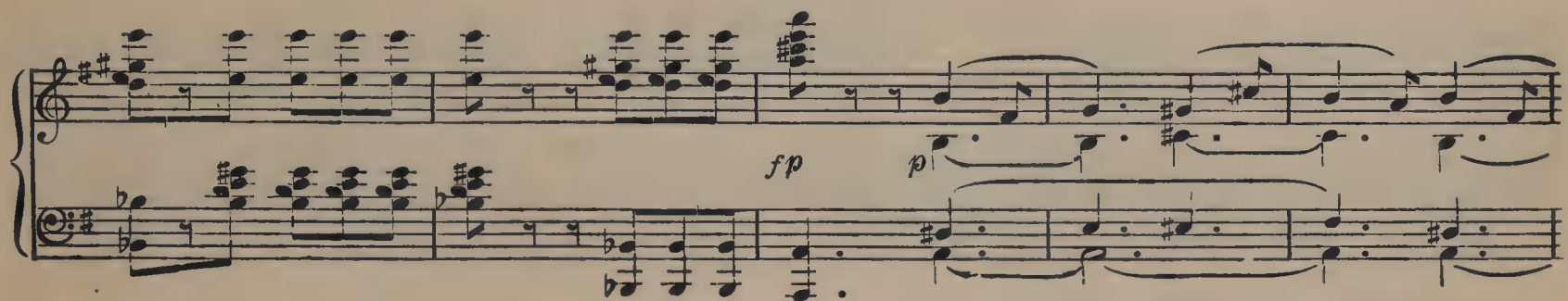
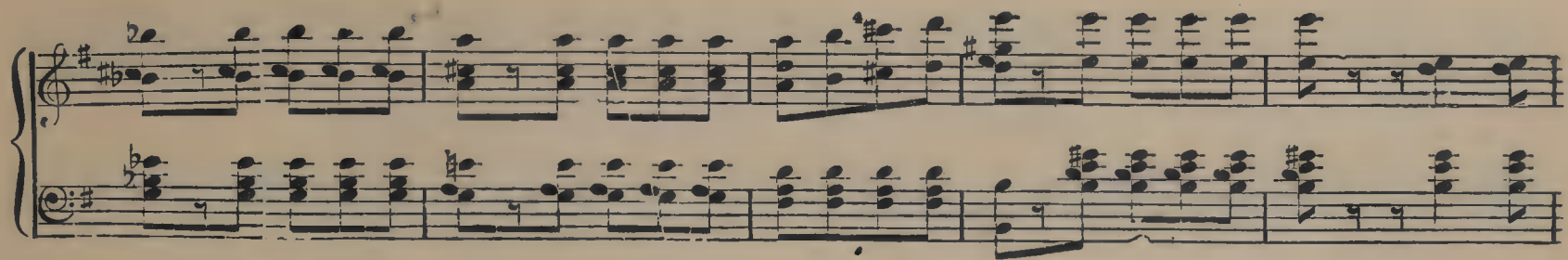
Fourth system of musical notation. The treble staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and the same key signature. A dynamic marking *p* is placed below the bass staff. A fermata is placed over the final measure of the treble staff.

Fifth system of musical notation. The treble staff continues with a treble clef and a key signature of one sharp. The bass staff continues with a bass clef and the same key signature. A dynamic marking *p* is present. A fermata is placed over the final measure of the treble staff.

Sixth system of musical notation. The treble staff continues with a treble clef and a key signature of one sharp. The bass staff continues with a bass clef and the same key signature. A dynamic marking *p* is present. A fermata is placed over the final measure of the treble staff. The word "Ped." (Pedal) is written below the bass staff.







*poco marcato.*

Ped. \* Ped. \*

Ped. Ped. \* Ped. \* Ped.

Ped. \* Ped. Ped. Ped. \* Ped.

*ff*

*ff*

*8va.*

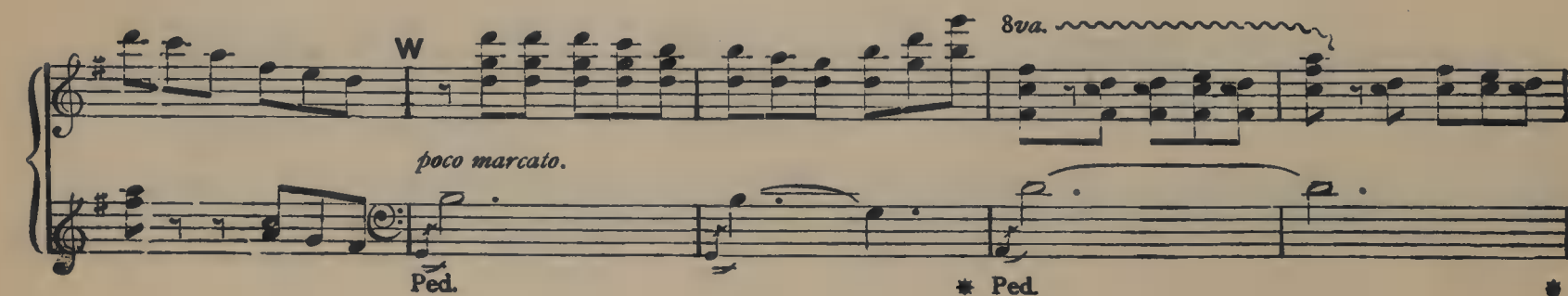
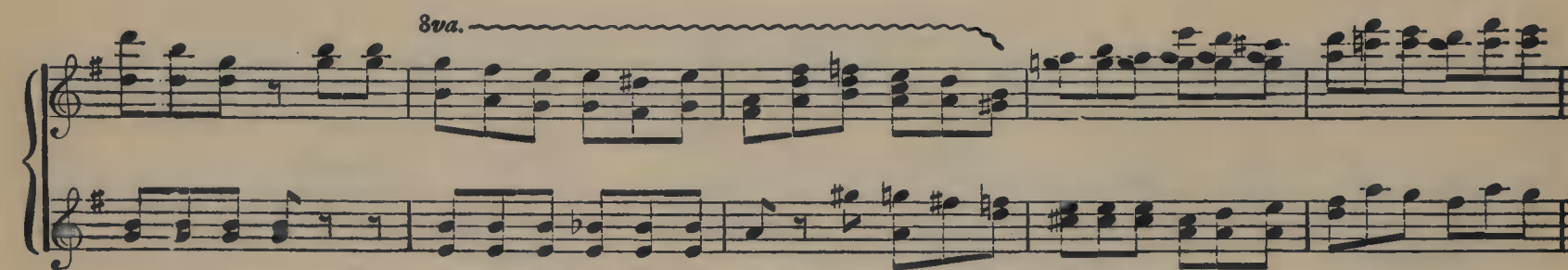
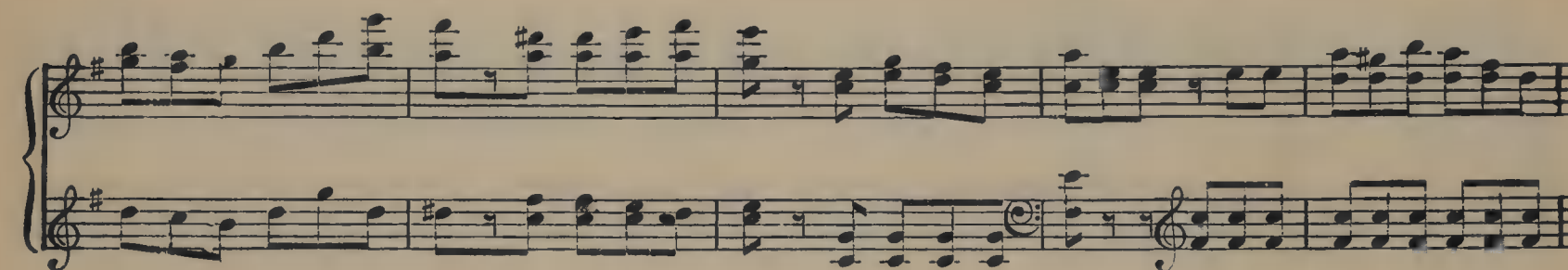
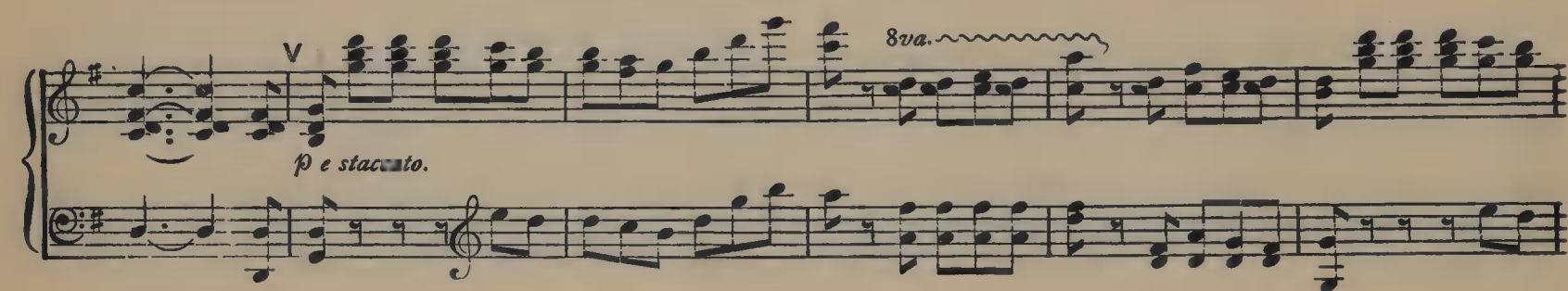
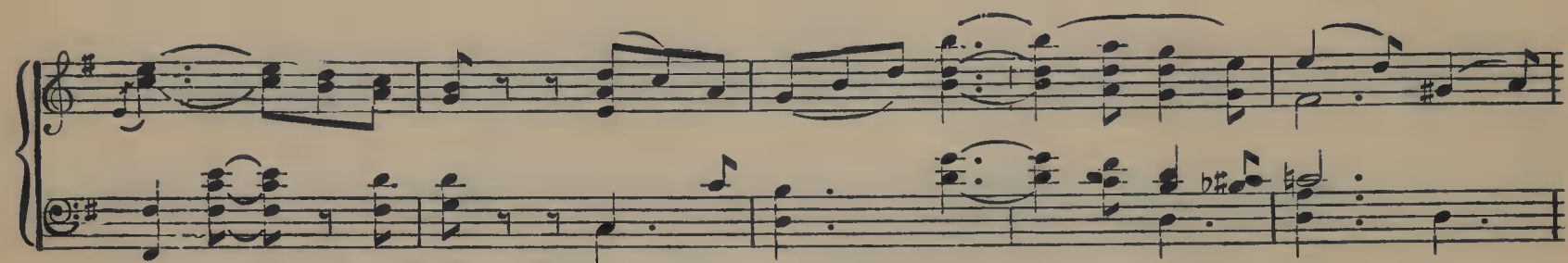
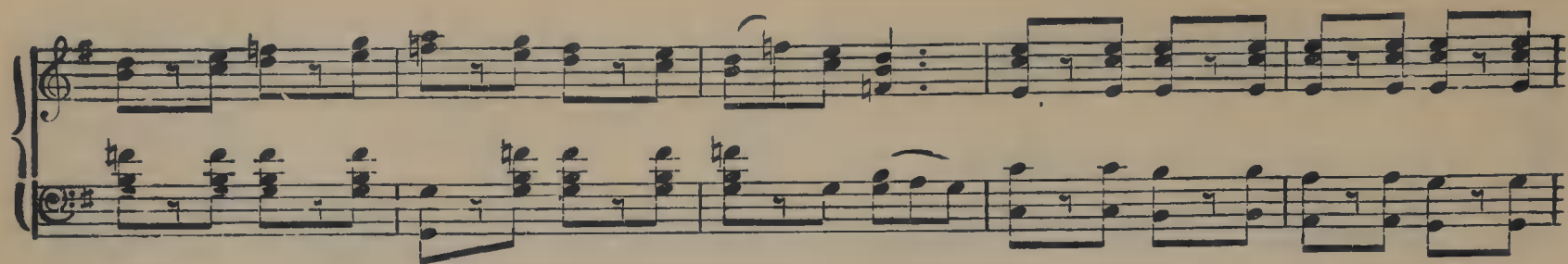
*8va.* Ped \*

*8va.*

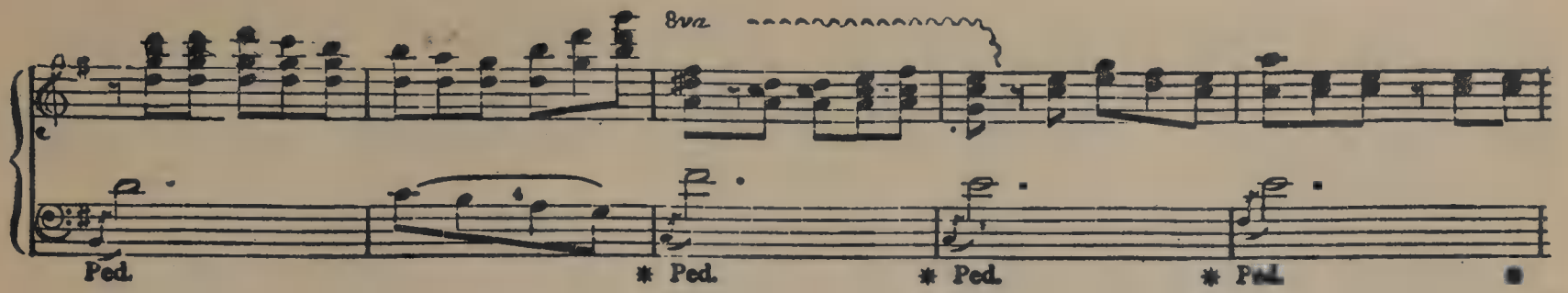
\* Ped. \*



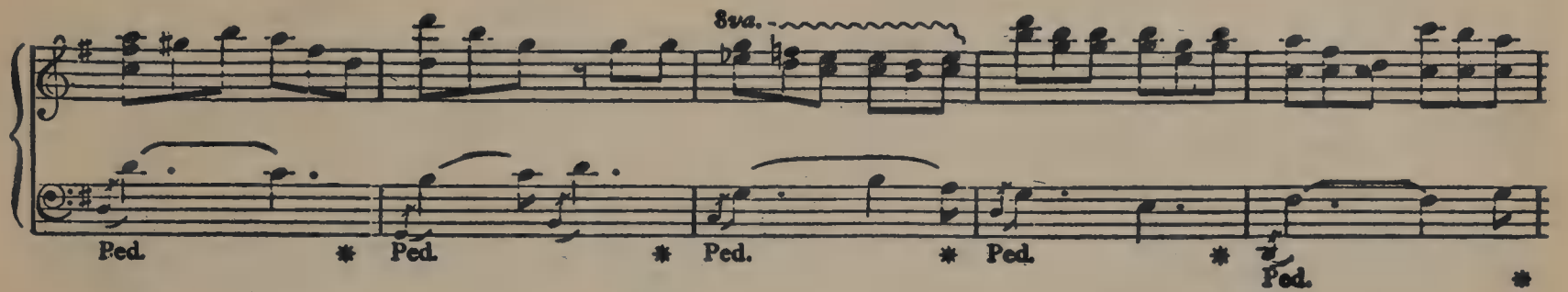
This page of musical notation, numbered 9, contains six systems of staves. Each system consists of a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a *dim.* (diminuendo) marking and a *p* (piano) marking. The second system includes a *p* marking. The third system includes a *p* marking. The fourth system includes a *p* marking. The fifth system includes a *f* (forte) marking. The sixth system includes a *p* marking. The notation is written in a clear, professional style, typical of a musical score.



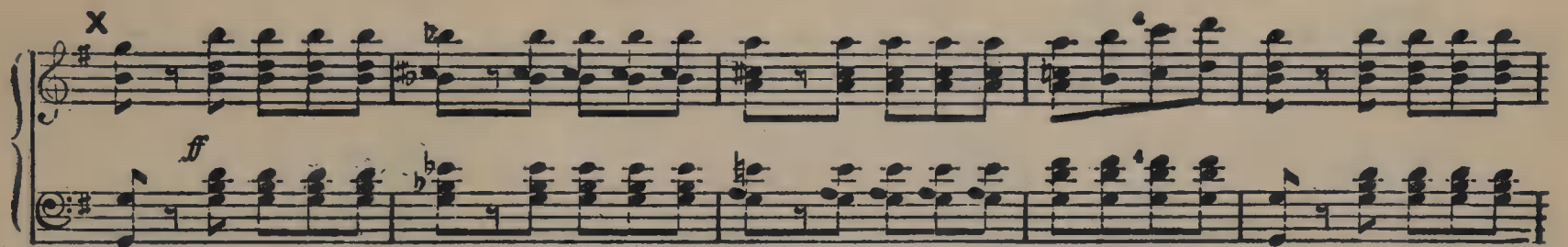




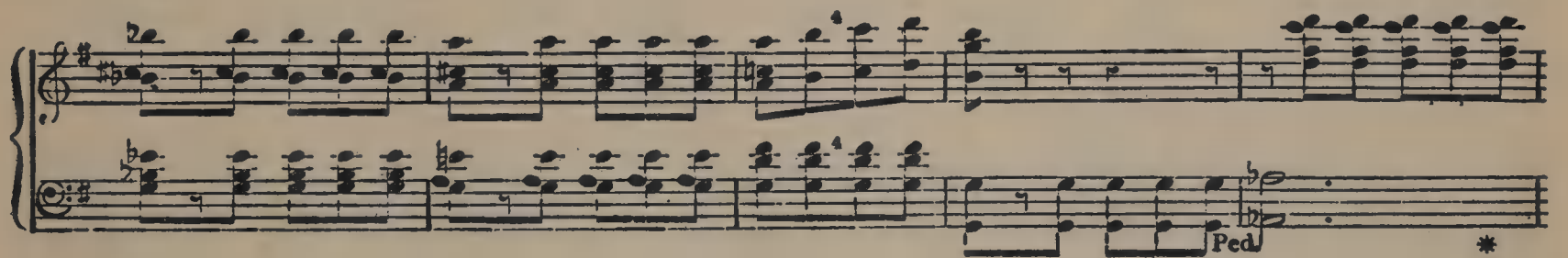
First system of musical notation. The right hand (treble clef) features a melodic line with a wavy line above it labeled "8va". The left hand (bass clef) has a bass line with several measures marked "Ped." and asterisks indicating pedal points.



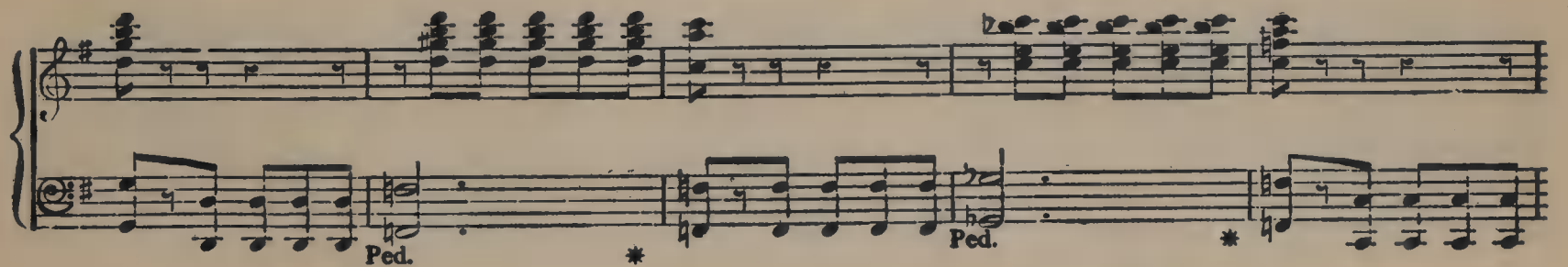
Second system of musical notation. The right hand (treble clef) features a melodic line with a wavy line above it labeled "8va.". The left hand (bass clef) has a bass line with several measures marked "Ped." and asterisks indicating pedal points.



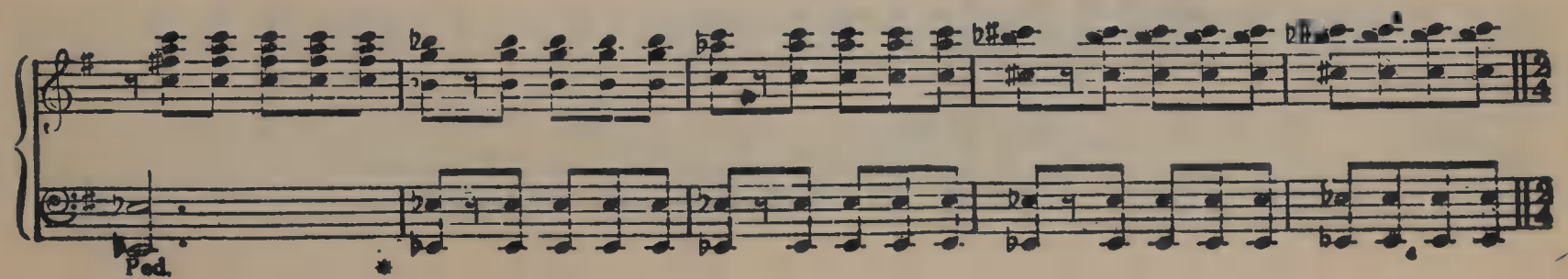
Third system of musical notation. The right hand (treble clef) features a melodic line with a wavy line above it labeled "8va.". The left hand (bass clef) has a bass line with several measures marked "Ped." and asterisks indicating pedal points. A dynamic marking "ff" is present in the left hand.



Fourth system of musical notation. The right hand (treble clef) features a melodic line with a wavy line above it labeled "8va.". The left hand (bass clef) has a bass line with several measures marked "Ped." and asterisks indicating pedal points.



Fifth system of musical notation. The right hand (treble clef) features a melodic line with a wavy line above it labeled "8va.". The left hand (bass clef) has a bass line with several measures marked "Ped." and asterisks indicating pedal points.



Sixth system of musical notation. The right hand (treble clef) features a melodic line with a wavy line above it labeled "8va.". The left hand (bass clef) has a bass line with several measures marked "Ped." and asterisks indicating pedal points.

*L'istesso tempo.*

*fp*

*Animato.*

*8va.*

*cre - - - scen - - - do.*

*ff*

*Ped.*

*8va.*

*stringendo.*

*8va.*

*più vivo.*

*8va.*



# IOLANTHE

OR

# THE PEER AND THE PERI

No. 1.      OPENING CHORUS OF FAIRIES.—SOLI—(Celia & Leila.)

*Allegretto.*

PLANO.

10

*đm.*

pp

**Con Ped.**

۲۰

12

p

A

p

*f*

## CELIA &amp; 1st SON

**CHORUS.** Trip - ping hi - ther, trip - ping - ther, No - bo - dy knows why - ther,

**LIELA & 2nd SOP.**

Trip - ping - ther, trip - ping thi - ther, No - bo - dy knows why - whi - ther, *Sva.~*

*f*

We must dance and we must sing,..... Round a - bout our fai - ry

We must dance and we must sing,..... Round a - bout our fai ry

*Sva.~*

ring. Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy knows why or whi - ther, We must dance and we must

ring. Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy knows why - whi - ther, We must dance and we must



sing, Round a - bout our fa - ry ring. Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy knows why  
 sing Round a - bout our fa - ry ring. Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy knows why or

whither, We must dance and we must sing, Round a - bout our fa - ry ring.  
 whither, We must dance and we must sing, Round a - bout our fa - ry ring.

*stacc.*

**C** SOLO. CELIA.

We dain - ty lit - tle fai - ries, E - ver sing - ing, e - ver dan - cing; We in  
 - dulse in va - ga - ries In fash - ion most ex - tra - cing. If you ask the spe - cial func - tion Of

*stacc.*

- ver ceas - ing - tion, We re - ply with some com - punc - tion That we have - n't a - ny - tion,

**D CHORUS.**

No, we have - n't a - ny - tion! - ny - tion! Trip - ping - ther, trip - ping

No, we have - n't a - ny - tion! - ny - tion! Trip - ping hi - ther, trip - ping

thi - ther, No - bo - dy knows why or whi - ther, We must dance and we must sing, Round

thi - ther, No - bo - dy knows why or whi - ther, We must dance and we must sing, Round

**E SOLO. LEILA.**

- bout our fai - ry ring. If you ask us how we live, Lo - vers

- bout our fai - ry ring.

**E**



all - tials give ; We ride lo - vers' sighs, Warm - selves

*stacc.*

lo - vers' eyes, Bathe our - selves in lo - vers' tears, Clothe our - selves with lo - vers' fears,

Arm our - selves with lo - vers' darts, Hide our - selves in lo - vers' hearts, When you know

**CHORUS.**

you'll dis - co - ver That we al - most live on lo - ver. Yes, we live on

*f* Yes, we live on

*cres.*

lo - ver. Trip-ping hi - ther, trip - ping thi - ther, No - bo - dy knows why or whi-ther, We

dance and we must sing, Round about our fai - ry ring.

*ff* We are dain - ty lit - tle fai - ries, Ever sing - ing, ever dan - cing; We



- dulse in our va - ga - ries In a fash - ion most en - tran - cing, . . . most en -

- tran : cing, . . . most en - tran - - cing. Tripping hi-ther, tripping

- tran - cing, . . . . . most en - tran - - cing. Tripping hi-ther, tripping

thi-ther, No-bo-dy knows why ■ whi-ther.

thi-ther, No-bo-dy knows why or whi-ther.

(At the end of chorus all sigh wearily.)

**CELIA** Ah, it's all very well, but since our queen banished Iolanthe the fairy revels have not been what they were.

**LEILA.** Iolanthe was the life and soul of Fairyland. Why, she wrote all our songs and arranged all our dances! We sing her songs and we trip her measures, but we don't enjoy ourselves.

**FLETA.** To think that five-and-twenty years have elapsed since she was banished! What could she have done to have deserved so terrible a punishment?

**LEILA.** Something awful: she married a mortal!

**FLETA.** Oh! Is it injudicious to marry a mortal?

**LEILA.** Injudicious? It strikes at the root of the whole fairy system. By our laws the fairy who marries a mortal dies.

**CELIA.** But Iolanthe didn't die.

intended that she should go and live at the bottom of that stream. It makes me perfectly wretched to think of the discomfort she must have undergone.

**LEILA.** To think of the damp! And her chest was always

**QUEEN.** And the frogs! ugh! I never shall enjoy any peace of mind until I know why Iolanthe went to live among the frogs.

**FLETA.** Then why not summon her and ask her?

**QUEEN.** Why? Because if I set eyes on her I should forgive her at once.

**CELIA.** Then why not forgive her? Twenty-five years! it's a long time.

**LEILA.** Think how we loved her!

**QUEEN.** Loved her? What was your love to mine? Why, she was invaluable to me! Who taught me to curl myself inside a buttercup? Iolanthe!—Who taught me to swing upon a cobweb? Iolanthe!—Who taught me to dive into a dewdrop, to nestle in a nutshell, to gambol upon gossamer? Iolanthe!

**LEILA.** She certainly did surprising things.

**FLETA.** Oh give her back to us, great queen—for your sake, if not for ours. (All kneel in supplication.)

**LEILA.** And that sentence of penal servitude she is now working out at the bottom of that stream?

**QUEEN.** Yes. But when I banished her I gave her all the heavier than I intended. I did not mean that she should live among the frogs. And— Well! well! it shall be as you wish.

## No. 2. INVOCATION—(Queen, Iolanthe, Celia, Leila, & Chorus of Fairies.)

*Andante.*

**PIANO.** *p*

**QUEEN.** *A*

I - o - lan - the! From thy dark ex - ile thou art sum - moned,

*Ped.* \*

*p*

*Ped.* \*

**CELIA.**

Come to our call, come, come, I - o - lan - the! I - o -

*p*



CHORUS OF  
FAIRIES. CELIA & 1st SOPRANO. *SPRA.*

LEILA.

lan - - - the! I - o - lan - - - the! Come to our

LEILA & 2nd SOPRANO. *cres.*

Come to our

*cres.*

*unis.* TUTTI. *dim.*

call, . . . I - o - lan - - - the! . . . I - o - lan - - - the! . . .

*f* *dim.*

*p* B

come I . . . .

B *p*

IOLANTHE rises from the water. She is clad in tattered and  
bre garments. She approaches the QUEEN with head bent and  
crossed.

*pp*

C

IOLANTHE.

With hum - ble breast,

*pp**legato.*

And 'ry hope laid low,

To thy be - hest, O - fend - ed

D

QUEEN.

Queen, — I bow.

For a dark sin a-against our fai - - ry laws We

D

*p*

sent them in - to life - long ban - ish-ment,

But mer - cy holds her sway . . . with - in our



hearts, . . . Rise Rise, thou art par - - don'd

*cres. . . . f f f*

*Her rags fall from her, and she appears clothed as a fairy. The QUEEN places a diamond coronet on her head and embraces her. The others also embrace her.*

**IOLANTHE** *Animato.*

Par - - don'd!

**CHORUS. CELIA & 1st SOP.**

Pa - - don'd!

**LELIA & 2nd SOP.**

Par - - don'd!

*Animato.*

*f*

*Ped.* \*

**F CELIA & 1st SOP.**

Wel - come to our hearts a - gain, I - o - lan - the! I - o - lan - the! We have shar'd thy

**F LELIA, QUEEN, & 2nd SOP.**

Wel - come to our hearts a - gain, I - o - lan - the! I - o - lan - the! We have shar'd thy

*mf*

bit - ter pain, I - o - lan - the! I - o - lan - the! Ev - 'ry heart and ev - 'ry hand

bit - ter pain, I - o - lan - the! I - o - lan - the! Ev - 'ry heart and ev - 'ry hand

In our lov - ing lit - tle band Wel - comes thee to fai - ry - land. I - o - lan - the! I - o -

In our lov - ing lit - tle band Wel - comes thee to fai - ry - land. I - o - lan - the! I - o -

- lan - the! I - o - lan - the! I - o - lan

- lan - the! Wel - comes thee to fai - ry - land, I - o - lan



the! I - o - lan - the!

the! I - o - lan - the!

*dim.* *pp*

Ped. \* Ped. \*

QUEEN. And now tell me: with all the world to choose from, why on earth did you decide to live at the bottom of that stream?

Io. To be near my son, Strephon.

QUEEN. Your son! Bless my heart! I didn't know you had a son.

Io. He was born soon after I left my husband by your royal command, but he doesn't even know of his father's existence.

FLETA. How old is he?

Io. Twenty-four.

LEILA. Twenty-four! No one to look at you would think you had a son of twenty-four? But of course that's one of the advantages of being immortal—we never grow old. Is he pretty?

Io. He's extremely pretty, but he's inclined to be stout.

ALL (*disappointed*). Oh!

QUEEN. I see no objection to stoutness in moderation.

CELIA. And what is he?

Io. He's an Arcadian shepherd, and he loves Phyllis, a ward in Chancery.

CELIA. A mere shepherd, and he half a fairy!

Io. He's a fairy down to the waist, but his legs are mortal.

CELIA. Dear me!

QUEEN. I have no reason to suppose that I am more curious than other people, but I confess I should like to see a person who is a fairy down to the waist, but whose legs are mortal.

Io. Nothing easier, for here he comes.

*Enter STREPHON, singing and dancing, and playing on a flageolet.*  
He does not see the Fairies, who retire up stage as he enters.

# No. 3. Entrance of Strephon. SOLO—(Strephon, & Chorus of Fairies.)

STREPHON.

*Allegretto.*

PIANO. *f* Ped. \*

Good-mor-row, good mo - thei, Good

mor-row, good-mor-row! . . . By some ~~unhappy~~ o - ther Pray ban-ish your sor-row; With

A joy be-yond tell-ing My bo - som is swell-ing, So join in a mea-sure Ex - pres-sive of plea-sure, For I'm to be mar-ried to -

A

CHORUS OF FAIRIES.

- day, to-day! Yes, I'm to be mar-ried to-day! . . . Yes, he's to be mar-ried to-day, to-day! Yes,

B he's to be mar-ried to-day.

B *f* Ped. \*



Io. Then the Lord Chancellor has at last given his consent to your marriage with his beautiful ward, Phyllis?

STREPH. Not he, indeed! To all my tearful prayers he answered me, "A shepherd lad is no fit helpmate for a ward of Chancery." I stood in court, and there I sang him songs of Arcadee, with flageolet accompaniment, in vain. At first he seemed amused, so did the Bar, but, quickly wearying of my song and pipe, he bade me get out. A servile usher then, in crumpled bands and rusty bombazine, led me, still singing, into Chancery Lane! I'll go no more; I'll marry her to-day, and brave the upshot, be what it may!—(*Sees Fairies.*) But who are these?

Io. Oh, Strephon, rejoice with me; my queen has pardoned me!

STREPH. Pardoned you, mother? This is good news, indeed!

Io. And these ladies are my beloved sisters.

STREPH. Your sisters? Then they are my aunts (*kneels*).

QUEEN. A pleasant piece of news for your bride on her wedding-day!

STREPH. Hush! My bride knows nothing of my fairyhood. I dare not tell her, lest it frighten her. She thinks me mortal, and prefers me so.

LEILA. Your fairyhood doesn't seem to have done you much good.

STREPH. Much good? It's the curse of my existence!

What's the use of being half a fairy? My body can creep through a keyhole, but what's the good of that when my legs are left kicking behind? I can make myself invisible down to the waist, but that's of no use when my legs remain exposed in view. My brain is a fairy brain, but from the waist downward I'm a gibbering idiot. My upper half is immortal, but my lower half grows older every day, and some day or other must die of old age. What's to become of my upper half when I've buried my lower half? I really don't know.

QUEEN. I see your difficulty, but with a fairy brain you should seek an intellectual sphere of action. Let me see: I've a borough or two at my disposal; would you like to go into Parliament?

Io. A fairy member! That would be delightful.

STREPH. I'm afraid I should do no good there. You see, down to the waist I'm a Tory of the most determined description, but my legs are a couple of confounded Radicals, and on a division they'd be sure to take me into the wrong lobby. You see, they're two to one, which is a strong working majority.

QUEEN. Don't let that distress you; you shall be returned as a Liberal-Conservative, and your legs shall be our peculiar *carve*.

STREPH. (*bowing*). I see Your Majesty does not do things by halves.

QUEEN. No; we are fairies down to the feet.

#### No. 4. Exit of Fairies. SOLO—(Queen, & Chorus of Fairies.)

QUEEN.

*Allegretto.*

PIANO.

Fare thee well, at - trac - tive stran - ger,

CHORUS OF FAIRIES.

QUEEN.

Fare thee well, at - trac - tive stran - ger! Should'st thou be in

doubt or dan - ger, Pe - ril or per - plex - i - tee, Call us, and we'll come to

## CHORUS

A

thee. Aye, call us, and we'll come to thee. Trip-ping hi-ther, trip-ping

thi-ther, No - bo-dy knows why or whi-ther, We must now be tak - ing wing To -

- o - ther fai - ry ring. Trip-ping hi-ther, trip-ping thi-ther, We must now be tak - ing

wing To an - o - ther fai - - - ry ring.

*Fairies and QUEEN trip off, IOLANTHE, who takes an affectionate farewell of her son, going off last.*

*p stacc.*

*f p*



## No. 4a. Entrance of Phyllis. SOLI—(Phyllis and Strephon.)

PHYLLIS.

*Allegretto.*

PIANO. *f* *p*

Good-morrow, good lo - ver ! . . . Good

lo - ver, good mor-row ! I pri - thee dis - co - ver, Steal, pur-chase, or bor - rew, Some

means of con-ceal-ing The care you are feel-ing, And join in a mea-sure Ex - pres - sive of plea-sure, For we're to be mar-ried to -

STREPHON & PHYLLIS.

day, to - day, Yes, we're to be mar-ried to - day ! . . . Yes, we're be mar-ried - day, to - day, Yes,

we're to be mar-ried to - day ! . . .

STREPH. My Phyllis! And to day we're to be made nappy years? Why, you might fall in love with the Lord Chancellor for ever. himself by that time.

PHYL. Well, we're to be married.

STREPH. It's the ~~thing~~ thing.

PHYL. Well, I suppose it is. But oh, Strephon, I tremble at the step we're taking. I believe it's penal servitude for life to marry a ward of court without the Lord Chancellor's consent. I shall be of age in two years. Don't you think you could wait two years?

STREPH. Two years! You can't have seen yourself. Here, look at that (*offering mirror*), and tell me if you think it's reasonable to expect me to wait two years?

PHYL. No; you're quite right; it's asking too much—one must be reasonable.

PHYL. Yes, he's a clever old gentleman.

STREPH. As it is, half the House of Lords are sighing at your feet.

PHYL. The House of Lords is certainly extremely attentive.

STREPH. Attentive? I should think they were! Why did five-and-twenty Liberal peers come down to shoot over your grass-plot last autumn? It couldn't have been the sparrows. Why did five-and-twenty Conservative peers come down to fish in your pond? Don't tell me it was the goldfish! No, no. Delays are dangerous, and if we are to marry, the sooner the better.

## No. 5.

## DUET—(Phyllis & Strephon.)

*Andante non troppo lento.*

PIANO.

PHYLLIS.

STREPH. 1. None shall part us from each o - ther, One in life and death are we: All in Mine the

2. All in all since that fond meet - ing When, in joy, I woke to find Mine the

all - to the o - ther, I to thee and thou to me! . . . All in all to the heart, with - in thee beat - ing, Mine the love that heart - shrined! . . . Mine the heart with - in thee



o - ther - ing, I to thee - and thou to me! Thou the tree and  
beat - ing, Mine the love that heart - shrined! Thou the stream and

I the tree,  
I the stream,

I the flow - er - Thou the i - dol; I the throng - Thou the day and  
I the wil - low - Thou the sculp - tor; I the clay - Thou the o - cean;  
Thou the flow - er; I the i - dol, Thou the throng; I the day and  
Thou the wil - low; I the sculp - tor, Thou the clay; I the o - cean;

I the hour - low - Thou the sing - er; I the song!  
I the bil - low - Thou the sun - rise; I the song!

thou the hour - low - I the sing - er; thou the song!  
thou the bil - low - I the sun - rise; thou the song!

day! Thou the stream and I the wil - low - Thou the sculp - tor;  
day! I the stream and thou the

1st time.

2nd time.

C

C

*pp*

*f*

*cres.*

*dim.*

*p*

I the clay— Thou the o - cean; I the bil - low—  
 wil - low— I the o - cean; I the bil - low—

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "I the clay— Thou the o - cean; I the bil - low— wil - low— I the o - cean; I the bil - low—". The piano part features a complex, flowing melody with many sixteenth and thirty-second notes, and dynamic markings including *p* (piano).

Thou the sun - rise; I the day! *Exeunt STREPHON and PHYLLIS.*  
 I the sun - rise; Thou the day!

The second system of the musical score continues with two vocal staves and piano accompaniment. The vocal staves have lyrics: "Thou the sun - rise; I the day! Exeunt STREPHON and PHYLLIS." and "I the sun - rise; Thou the day!". The piano accompaniment includes dynamic markings *f* (forte), *p* (piano), and *pp* (pianissimo). The system concludes with a double bar line.

*March. Enter Procession of Peers, headed by the EARL OF  
 MOUNT ARARAT and EARL OF TOLLOLLER.*



Entrance & March of Peers.—CHORUS—(Tenors & Bases.)

*Allegro maestoso.*

PIANC.

*ff*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The bass clef part is mostly rests, with some low notes appearing later in the system.

The second system continues the melody in the treble clef with eighth and quarter notes. The bass clef part begins with a series of quarter notes, followed by a half note, and then a series of quarter notes.

The third system continues the melody in the treble clef with eighth and quarter notes. The bass clef part continues with a series of quarter notes, followed by a half note, and then a series of quarter notes.

The fourth system is marked with a forte (f) dynamic. It features a series of chords in both the treble and bass clefs, primarily consisting of quarter and eighth notes.

The fifth system continues the chordal texture in both the treble and bass clefs. It includes a section labeled 'B' towards the end of the system.

The sixth system continues the chordal texture in both the treble and bass clefs, concluding the musical phrase with a final chord in both staves.

## CHORUS. TENORS.

Loud - ly let the trum - pet bray, Tan - tan - ta - ra,

## BASSES.

Loud - ly the trum - pet bray, . .

8va.

tan - tan - ta - ra! Proud - ly bang the sound - ing brass - es, . .

Proud - ly bang the sound - ing brass - es, . . Tzing, boom!

As up - on its lord - - ly way This u - nique pro - ces - - sion pass - es.

As up - on its lord - - ly way This u - nique pro - ces - - sion pass - es.



**D**

Tan - tan - ta - ra, tan tan - ta - ra, tan - tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta -

Tzing, boom, tzing, boom, tzing, boom, tzing, boom, tzing, boom, tzing,

**D**

*f*

- ra, tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra! Tzing,

boom, tzing, boom, tzing, boom, tzing, boom, tzing, boom! Tan - ta - ra, tan - ta - ra! Tzing,

**E**

boom! Bow, bow, ye low - er mid - dle class - es! Bow, bow, ye

boom!

**E**

*ff*

tradesmen, bow, ye mass - es, Blow the trum - pets, bang the brass - es Tan - tan - ta - ra! Tzing, boom!

Bow bow ye low - er mid - die class - es, Bow, bow, ye tradesmen, bow, ye mass - es. Blow the trum - pets,

Tan - tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra! Tzing,  
bang the brass - es Tzing, boom, tzing, boom! Tzing,

*F*  
*cres.* *ff*



*legato.*

boom, tzing, boom!

We

Peers

of high

est . . .

boom, tzing, boom!

tion,

Pa

gons

of

gis

tion,

Pil

lars

of

the Bri

na tion.

*p*

Tan - tan - ta - ra, tan - ta - ra, Tzing, boom, tzing, boom, tan - ta - ra, Tzing, boom!

*G*

We are Peers of high - est sta - tion, Pa - ra - gons of le - gis - la - tion,

*G mf*

*p*

Pa - ra - gons of le - gis - la - tion,

Pil - lars of the Bri - tish na - tion, Pil - lars of the Bri - tish na - tion,



Pil - - - lars of the Bri - - tish . . . na - - tion. . .

We ~~are~~ Peers of high - est sta - tion, Pa - ~~men~~ - gons of le - gis - la - tion.

Tan - tan - ta - ra, tan - ta - ra, Tzing, boom, tzing, boom! Tan - ta - ra, tan - ta - ra, Tzing, boom!

Tan - tan - ta - ra, tan - ta - ra, Tzing, boom, tzing, boom! Tan - ta - ra, an - ta - ra, Tzing, boom!

**H f**  
Bow, bow, ye low - er mid - dle class - es! Bow, bow, ye tradesmen, bow, ye ~~man~~ - ~~men~~

**f**  
Bow, bow, ye low - er mid - dle class - es! Bow, bow, ~~men~~ tradesmen, bow, ye ~~man~~ - ~~men~~

**H**

Blow the trum - pets, bang the brass - es, Tan - tan - ta - ra, Tzing, boom !

Blow the trum - pets, bang the brass - es, Tan - tan - ta - ra, Tzing, boom !

Bow, bow, ye low - er mid - dle class - es, Bow, bow, ye trades-men, bow, ye mass - es,

Bow bow, ye low - er mid - dle class - es, Bow, bow, ye trades-men, bow, ye mass - es,

Blow the trum - pets, bang the brass - es, Tan - tan - ta - ra !

Blow the trum - pets, bang the brass - es, Tzing, boom, tzing, boom !



Tan - tan - ta - ra ! Tan - tan - ta - ra !

Tzing, boom, tzing, boom ! Tzing, boom, tzing, boom !

cre - - - scen - - - do.

*p* Blow, blow the trum - pets, bang the brass - es ! Blow, blow the

*p* Blow, blow the trum - pets, bang the brass - es ! Blow, blow the

*p* stacc.

trum - pets, bang the brass - es ! Blow, blow the trum - pets,

trum - pets, bang the brass - es ! Blow, blow the trum - pets,

cre - - - scen - - -

cre - - - scen - - -

*do.* *K*

Blow, blow the trum - pets ! Tan - ta - ra, ta ta ta ta, Tan - ta - ra, ta ta ta ta,

*do.* *f*

Blow, blow the trum - pets ! Bang, bang the brass - es, boom !

*do.* *f*

Tan - ta - ra, ta ta ta ta, Tan - ta - ra, ta ta ta ta, Tan - ta - ra, ta ta, tan - ta - ra, ta ta,

Bang, bang the brass - es, boom ! Tzing, boom !

Tan - ta - ra, ta ta, tan - ta - ra, ta, Tan - ta - ra, ta ta ta ta, Bow, *ff*

Tzing, boom ! Tzing, boom, tzing, boom ! *8va.* *ff* Bow, ye

*ff* *fz* *ff*

low - er mid - dle class - es, Bow, ye trades - men, bow, ye mass - es, Bow, ye

low - er mid - dle class - es, Bow, ye trades - men, bow, ye mass - es, Bow, ye



low - er mid - dle class - es, Bow, ye trades - men, bow, ye ~~men~~ - es. Tan - tan - ta -

low - er mid - dle class - es, Bow, ye trades - men, bow, ye ~~men~~ - es. Tan - tan -

*ff*

- ra, tan - tan - ta - ra, tan - tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta -

- ra, tan - tan - ta - ra, tan - tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta -

- ra, ra, ra, ra, ra! Tan - ta - ra! Tan - ta -

- ra, ra, ra, ra, ra! Tan - ta - ra! Tan - ta -

- ra!

- ra!

*8va.*

*ff*

*Ped*

## No 6a.

## Entrance of Lord Chancellor.

*Allegro vivace.*

PIANO. *f*

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff, both in 6/8 time and key of B-flat major. The tempo is marked 'Allegro vivace.' and the dynamics are marked 'PIANO.' and 'f'. The music is characterized by a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system includes a dynamic marking 'f' and a tempo marking 'Allegro vivace.'.



# No. 7. SONG—(Lord Chancellor, & Chorus of Peers.)

**LORD CHAN.**

*Allegro vivace.*

**PIANO.**

*ff* *p*

The Law ■ the true em - bo - di - ment of

ev - 'ry-thing that's ex - cel-lent. It has no kind of fault ■ flaw, And I, my lords, ■ - bo - dy the Law.

**A**

The con - sti - tu - tion - al guar - dian I Of pret - ty young Wards in Chan - ce - ry, All

**A**

*p*

ve - ry a - gree - a - ble girls—and ■■■ Are o - ver the age of twen - ty - ■■■ **A**

## CHORUS OF PEERS.

plea - sant oc - cu - pa - tion for A ra-ther sus-cep-ti - ble Chan - cel-lor ! A plea - sant oc - cu - pa - tion for A

ra-ther sus-cep-ti - ble Chan - cel-lor ! 2. But

though the com - pli - ment im-plied In - flates me with le - gi - ti-mate pride, It ne - ver-the-less can't be de-nied, That it

has its in - con - ve - ni - ent side. For I'm not so old, and not so plain, And I'm



quite prepared to mar-ry again, But there'd be the deuce to pay in the Lords If I fell in love with one of my Wards!

CHO. OR PEERS.

Which ra - ther tries my tem - per, for I'm *suck* ■ sus-cep-ti-ble Chan - cel - lor! Which

ra - ther tries his ■ - per, for He's *suck* ■ sus-cep-ti-ble Chan - cel - lor!

3. And ev - 'ry - one who'd mar-ry ■ Ward Must come to me for my ac - cord, And

my court I all day Giv-ing a-greea-ble girls a-way, With

for him—and one for he—And for you—and for ye—And for thou—and one for thee—But

ne-ver, oh ne-ver for me! Which is ex-as-per-a-ting, for A

## CHORUS OF PEERS.

high-ly sus-cep-ti-ble Chan-cel-lor! Which is ex-as-per-a-ting, for A high-ly sus-cep-ti-ble

Chan-cel-lor!



*Enter LORD TOLLER.*

LD. TOLL. And now, my lord, suppose we proceed to the business of the day?

LD. CHAN. By all means. Phyllis, who is a ward of court, has so powerfully affected your lordships that you have appealed to me in a body to give her to whichever one of you she may think proper to select; and a noble lord has gone to her cottage to request her immediate attendance. It would be idle to deny that I, myself, have the misfortune to be singularly attracted by this young person. My regard for her is rapidly undermining my constitution. Three months ago I was a stout man. I need say no more. If I could reconcile it with my duty, I should unhesitatingly award her to myself, for I can conscientiously say that I know no man who is so well fitted to render her exceptionally happy. But such an award would be open to misconstruction, and therefore, at whatever personal inconvenience, I waive my claim.

LD. TOLL. My lord, I desire, on the part of this House, to

express its sincere sympathy with your lordship's most painful position.

LD. CHAN. I thank your lordships. The feelings of a Lord Chancellor who is in love with a ward of court are not to be envied. What is his position? Can he give his own consent to his own marriage with his own ward? Can he marry his own ward without his own consent? And if he marries his own ward without his own consent, can he commit himself for contempt of his own court? can he appear by counsel before himself to move for arrest of his own judgment? Ah, my lords, it is indeed painful to have to sit upon a woolsock which is stuffed with such thorns as these.

*Enter LORD MOUNT ARARAT.*

LD. MOUNT. My lords, I have the pleasure to inform your lordships that I have succeeded in persuading the young lady to present herself at the bar of this House.

*Enter PHYLLIS.*

# No. 8. TRIO & CHORUS OF PEERS—(Phyllis, Lord Tol., & Lord Mount.)

PHYLLIS.

*Allegretto grazioso.*

PIANO. *f*

well - loved lord . . and guar - dian dear, You sum - moned me, and I . . .

CHORUS.

here! Oh rap - ture, how beau - ti - ful! How gen - tle, how . . ti - ful!

A *Barcarole.*

LORD TOL.

Of all the young la - dies I know, . . . This pret - ty young la - dy's

- est: Her lips have the ro - si - est show, . . . Her eyes the rich - est and rar - est. Her

a - ri-gin's low - ly, it's true, . . . But of birth and po - si - tion I've plen - ty; I've gram - mar and spell - ing for

two, And birth and be - ha - - viour for twen - ty! Ah, PEERS. Her

Ah, Ah, Ah,

B



o - - ri-gin's low - ly, it's true—I've gram - - mar and spell-ing for two; Of birth and po - si - tion I've

Of birth and po - si - tion he's

Of birth and po - si - tion he's

plen - ty, With blood and be - ha - viour for twen - ty! Of birth and po - si - tion I've plen - ty, With blood and

plen - ty, With blood and be - ha - viour for twen - ty! With blood and be - ha - viour

plen - ty, With blood and be - ha - viour for twen - ty! With blood and be - ha - viour

*tempo.* LORD MOUNT.

- - ha-viour for twen - ty!

colla voce. *p*

for twen - ty!

colla voce. *p*

for twen - ty!

*a tempo. 8va.*

*p* *dolce.* *p*

**D**

views of the house have di - verged . . . On ev - 'ry con - ceiv - a - ble mo - tion. All ques - tions of par - ty

**D**

*cres.*

merged . . . In a fren - zy of love and de - vo - tion! If you ask us dis - tinct - ly to say . . . What

*cres.*

*p*

par - ty we claim to be - long to, We re - ply with - out doubt or de - lay, . . . The par - ty we're singing this

**E**

song to. . . . I you ask . . . us dis - tinct - ly to say, We re - ply . . . with - out

**E**



doubt de - lay, The par - ty we claim to be - long to the par - ty we're sing - ing this song to! The

*F* *rall.* *a tempo.*

par - ty we claim to be - long to's The par - ty we're sing - ing this song to!

*F* *colla voce.* *dim.* *p* *tempo.*

**PHYLLIS.**

I'm ve - ry much pain'd to re - fuse, . . . But I'll stick to my pipes and my

**G**

ta - bors, I can spell all the words that I use, . . . And my gram - mar's as good as my

**G**

neighbours', As for birth, I ~~was~~ born like the rest. . . . My be-ha-viour is rus-tic ~~and~~ heart-ty, And I

know where to turn for the best When I want ~~a~~ par-ti-cu-lar par-ty! Ah! . . . . . Though my  
LD. TOL. & LD. MOUNT.  
Ah! . . . . . Though her  
Ah! . . . . .

tion is none of the best, I sup-pose . . . I was born like the rest. I know where to look for my  
sta-tion is ~~none~~ of the best, I sup-pose . . . she ~~was~~ born like the rest. She knows where to look for her  
She knows where to look for her  
She knows where to look for her



heart - y, When I want a par - ti - cu - lar par - ty, I know where to look for my

heart - y, When she wants a par - ti - cu - lar par - ty, She knows where to

heart - y, When she wants a par - ti - cu - lar par - ty, She knows where to

heart - y, When she wants a par - ti - cu - lar par - ty, She knows where to

*cres.*

*cres.*

*cres.*

*cres.*

*rall.* heart - y, When - e - ver I want a par - ty, *H a tempo.* For my par - ty,

look for a par - ty, *p colla voce.* For her par - ty,

look for a par - ty. Ah, . . . ah, . . . ah, . . . ah, . . . ah, . . .

look for a par - ty, *p* Ah, ah, ah, ah

*rall.* *dim. colla voce.* *H a tempo.* *8va.* *f*

*p* I know where to look for my par - ty, *stacc.* *pp* *ay*

*p* She knows where to look for her par - ty, *stacc.* *pp* *her*

*dim.* *dim.* ah, . . . . She knows where to look for her par - ty, *stacc.* *pp* *her*

ah, . . . . She knows where to look for her par - ty, *her*

*dim.* *p*

par - - ty. . . .

par - - ty. . . .

par - - ty. . . .

par - - ty. . . .

*pp* *Ped.* \*



# No. 9. RECIT.—(Phyllis.) CHORUS OF PEERS, & SONG—(Lord Tol.)

RECIT. PHYLLIS.

Nay, tempt me not, To wealth I'll not be bound—

*Moderato.*

PIANO. *p*

CHORUS.

In low - ly cot A - lone is vir - tue found. No, no, in - deed high

No. 10.

*A Andante espress.*

rank will ne - ver hurt you— The peer - age is not des - ti - tute of vir - tue.

*A Andante espress.*

*p sostenuto.*

LORD TOLLER.

Spurn not the no - bly born, With love af - fect - ed! Nor treat with vir - tuous scorn The well - nect - ed!

High rank in-volves no shame, We boast an e - qual claim With him of hum - ble name To be res - pect - ed!

*cres.*

Blue blood, blue blood! When vir - tuous love is sought, Thy pow'r is . . naught, Though

*p*

CHORUS. TENORS.

... - ing from the Flood, Blue blood, . . ah, blue blood! When vir - tuous love is sought, Thy

BASSES.

When vir - tuous love is sought, Thy

*f*

pow'r is . . naught, Though dat - ing from the Flood, Blue blood, . . ah, blue blood!

pow'r is . . naught, Though dat - ing from the Flood, Blue blood, blue blood!



## LORD TOL.

Spare the bit - ter pain Of stern de - als, Nor with low born dis - dain Aug - ment our tri - als;

Hearts just pure and fair May beat Bel - grave Square As in the low - ly air Of Se - ven Di - als!

*cres molto.* *f*

*cres molto.* *f*

Blue blood, blue blood! Of what - vail art thou To serve us now? Though

*p*

## CHORUS. TENORS.

Lat - ing from the Flood, Blue blood, . . ah, blue blood! Of what - vail art thou To

BASSES.

Of what a - vail art thou To

*f*

LEAD TOL.

*rall.*

serve us now? Though dat - ing from the Flood, Blue blood, . . . Ah, blue

serve us now? Though dat - ing from the Flood, Blue blood, ah, blue

*rall.*

RECIT. PHYLLIS.

blood! My

blood!

blood!

*dim.*

*p*

Ped. \*

No. 11. Phyllis, Lord Tol., Earl of Mount A., Strephon, Lord Chancellor,  
& CHORUS OF PEERS.

*C*

Lords, it may not be! With grief my heart is ri - ven! You ~~will~~ your time on me, For

*C*

*p*



D *tempo. Allegro,*

ah, my heart is gi-ven, Yes, gi-ven!

TENORS.

BASSES.

Gi-ven! Oh, hor - - - - - ror!

Gi-ven! Oh, hor - - - - - ror!

cre - - - - - do.

*f*

RECIT. LORD CH.

(Enter STREPHON; PHYLLIS rushes to his arms.) RECIT. STREPHON.

And who has dar'd to brave our high dis - plea-sure, And thus de - fy our de - fi - nite com - mand! 'Tis I, young

Stre-phon! mine this price-less treasure! A - gainst the world I claim my dar-ling's

*ff*

hand!

TENORS.

BASSES.

A shep-herd I, Of

LD. TOL. with 1st TENORS.

A shep - herd he,

E. OF MOUNT A. & LD. CH. with 1st BASSES.

A shep - herd he,

E *Allegro non troppo.*

*p*

*p staccato.*

*sempre p*

Ar - ca - dy; Be - troth'd are we, And mean to be es - pous'd to - day. *A*

*sempre p*

Of Ar - ca - dee; Be - troth'd are they, Es - pous'd to - day. *A*

*sempre p*

Of Ar - ca - dee; Be - troth'd are they, Es - pous'd to - day. *A*

*p staccato.*

**F**

shep - herd I, Of Ar - ca - dy, A shep - herd I, Of Ar - ca - dy; Be - troth'd we, Be - troth'd we, And

shep - herd he, Of Ar - ca - dee, A shep - herd he, Of Ar - ca - dee; Be - troth'd they, Be - troth'd are they, And

shep - herd he, Of Ar - ca - dee, A shep - herd he, Of Ar - ca - dee; Be - troth'd are they, Be - troth'd they, And

**F**

mean to be es - pous'd to - day!

**f** SOLO. LORD TOL.

be es - pous'd to - day! 'Neath this blow, worse than stab of dag - ger, Though we men - ta - ri - ly stag - ger,

**f** SOLO. LORD MOUNT.

mean to be es - pous'd to - day! 'Neath this blow, worse than stab of dag - ger, Though we men - ta - ri - ly stag - ger,

**f**



## CHORUS OF PEERS.

TENORS.

In each heart Proud **we** in - nate - ly, Let's de - part Dig - ni - fied and state ly! Let's de - part

BASSES.

In each heart Proud **we** in - nate - ly, Let's de - part Dig - ni - fied and state - ly! Let's de - part

Dig - ni - fied and state - ly, Dig - ni - fied and **state** - ly, Dig - ni - fied and **state** - ly,

Dig - ni - fied and state - ly, Dig - ni - fied and state - ly, Dig - ni - fied and state - ly,

*p*

*p* Dig - ni - fied and state - ly!

*p* Dig - ni - fied and **state** - ly!

*p* *cre* - - - - - *scen* -

*do.* *f* *ff* *fz*

*8va.*

TENORS.

*ff*

BASSES.

*ff*

Tho' our hearts she's bad - ly bruise - ing, In an - o - ther suit - or choos - ing, Let's pre -

Tho' our hearts she's bad - ly bruise - ing, In an - o - ther suit - or choos - ing, Let's pre -

- tend it's most a - musing, Let's pre-tend it's most a - mus - ing, Ha, ha, ha! ha, ha, ha! ha, ha,

- tend it's most a - musing, Let's pre-tend it's most a - mus - ing, Ha, ha, ha! ha, ha, ha! ha, ha,

ha! Tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra! Ha, ha, ha, ha!

Tan - ta - ra!

ha! Tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra! Ha, ha, ha, ha!

Tan - ta - ra!

Tan - ta - ra!

Tan - ta - ra!

8va.

*Exeunt all the Peers, marching round stage with much dignity. LORD CHANCELLOR separates PHYLLIS from STREPHON, and orders her off. Manent LORD CHANCELLOR and STREPHON.*

Ped



LD. CHAN. Now, sir, what excuse have you to offer for having disobeyed an order of the court of Chancery?

STREPH. My lord, I know no court of Chancery; I go by Nature's acts of Parliament. The bees, the breeze, the seas, the rocks, the brooks, the gales, the vales, the fountains, and the mountains, cry, "You love this maiden; take her, we command you!" 'Tis writ in heaven by the bright-barbed dart that leaps forth into lurid light from each grim thunder-cloud. The very rain pours forth her sad and sodden sympathy. When chorused Nature bids me take my love, shall I reply, "Nay, but a certain Chancellor forbids it"? Sir, you are England's Lord High Chancellor, but are you Chancellor of birds and trees, king of the winds and prince of thunder-clouds?

LD. CHAN. No. It's a nice point; I don't know that I ever

met it before. But my difficulty is, that at present there's no evidence before the court that chorused Nature has interested herself in the matter.

STREPH. No evidence? You have my word for it. I tell you that she bade me take my love.

LD. CHAN. Ah! but, my good sir, you mustn't tell us what she told you; it's not evidence. Now, an affidavit from a thunder-storm or a few words on oath from a heavy shower would meet with all the attention they deserve.

STREPH. And have you the heart to apply the prosaic rules of evidence to a case which bubbles over with poetical emotion?

LD. CHAN. Distinctly. I have always kept my duty strictly before my eyes; and it is to that fact that I owe my advancement to my present distinguished position.

## No. 12.

## SONG—(Lord Chancellor.)

*Allegro comodo.*

LORD CHAN.

PIANO.

1. When I  
3. Ere I

went to the Bar a - - - - - ry young man, (Said I to my - self— said I,) I'll work on a new and o -  
go in - to court I will read my brief through, (Said I to my - self— said I,) And I'll - - - - - ver take work I'm -

- - - gi - nal plan, (Said I to my - self— said I,) I'll - - - - - as - - - - - sume that -  
- a - ble to do, (Said I to my - self— said I,) My learn - ed pro - fes - sion I'll

rogue ■ thief Is ■ gen - tle - man wor - thy im - pli - cit be - lief, Be - - cause his at - tor - ney ■  
 ■ - ver dis - grace By tak - ing a fee with ■ grin ■ my face, When I have - n't been there ■ at -

■ said I ■ my - self - said I!)  
 - tend to the case, (Said I to my - self - said I!)

2. I'll ■ - ver throw dust in ■ ju - ry - man's eyes, (Said  
 4. In o - ther pro - fes - sions in which men ■ - gage, (Said

I to my - self - said I,) Or hood - wink ■ judge who is not ■ - wise, (Said  
 I to my - self - said I,) The Ar - my, the Na - vy, the Church, and the Stage, (Said

I to my - self - said I,) Or ■ - ■ that the wit - ■ - ■ sum - moned in force In ■ -  
 I to my - self - said I,) Pro - fes - sion - ■ li - cence, if ■ - ried too far, Your



- con - quer, Queen's Bench, Common Pleas, or Di - vorce Have per - jur'd them-selves as mat - ter of course, }  
 chance of pro - mo - tion will cer - tain - ly mar— And I fan - cy the rule might ap - ply to the Bar, } (Said)

[Exit LORD CHANCELLOR.]

I to my - self— said I!) 2nd time.

To STREPHON, who is in tears, enters IOLANTHE.

STREPH. Oh, Phyllis! Phyllis! To be taken from you just as I was on the point of making you my own! Oh, it's too much! it is too much!

Io. My son in tears, and on his wedding-day?

STREPH. My wedding-day! Oh, mother, weep with me, for the law has interposed between us, and the Lord Chancellor has separated us for ever!

Io. The Lord Chancellor!—(Aside.) Oh, if he did but know!

STREPH. (overhearing her). If he did but know—what?

Io. No matter. The Lord Chancellor has no power over you. Remember, you are half a fairy; you can defy him—down to the

STREPH. Yes, but from the waist downward he can commit me to prison for years. Of what avail is it that my body is free if my legs are working out seven years' penal servitude?

Io. True. But take heart: our queen has promised you her special protection. I'll go to her and lay your peculiar case before her.

STREPH. My beloved mother, how can I repay the debt I owe you?

FINALE—QUARTETTE.

As it commences the Peers appear at the back, advancing unseen and on tiptoe. MOUNT ARARAT and TOLLOLLER lead PHYLLIS between them, who listens in horror to what she hears

No. 13. FINALE, ACT I.—(Phyllis, Iolanthe, Queen, Leila, Celia, Strephon, Lord Tol., Lord Mount., Lord Chancellor, & Chorus of Fairies & Peers.)

*Moderato.*

**PIANO.** *p*

**STREPHON**  
When

PHYL. (*speaking aside to MOUNT*). What was that?

**LORD MOUNT.**  
dark - ly looms the day, And all ■ dull and grey, To chase the gloom a - way, On thee I'll call!

**CHORUS. TENORS**  
think I heard him say, That on ■ rai - ny day, To while the time a - way, On her he'd call!

**WE BASS**  
We

*p*



*think* we heard him say, That on a rain - y day, To while the time a - way, On her he'd call!

*think* we heard him say, That a rain - y day, To while the time a - way, On her he'd call!

PHYL. (*speaking aside to TOLLOLLER*). What was that?

tem - pests wreck thy bark, And all is drear and dark, If thou shouldst need an Ark, I'll give thee one!

LORD TOL.

I heard the minx re - mark, She'd meet him af - ter dark, In - side St. James - 's Park, And give him

CHORUS. TENORS.

We heard the minx re - mark, She'd meet him af - ter dark, In - side St. James - 's Park, And give him

BASSES.

We heard the minx re - mark, She'd meet him af - ter dark, In - side St. James - 's Park, And give him

*f* *p*

C PHYLLIS.

The pros-pect's ve - ry bad, My heart ~~is~~ and sad Will ne - ver ~~more~~ be glad As sum-mer's sun! For

IOLANTHE.

The pros-pect's not so bad, Thy heart so sore and sad May ve - ry soon be glad As sum-mer's sun! For

LORD TOL.

The pros-pect's not so bad, My heart so sore and sad May ve - ry soon be glad As sum-mer's sun! For

STREPHON.

The pros-pect's not so bad, My heart so sore and sad May ve - ry soon be glad As sum-mer's sun! For

TENORS.

one!

BASSES.

C

pp

when the sky is dark, And tempests wreck his bark, If he should need an Ark, She'll give him one, Give him one, Ah, one!

when the sky is dark, And tempests wreck thy bark, If thou shouldst need an Ark, She'll give thee one, Ah, give thee one, Ah, give thee one!

when the sky is dark, And tempests wreck thy bark, If thou shouldst need an Ark, She'll give thee one, Ah, give thee one, Ah, give thee one!

LORD MOUNT.

Ah! give him one, give him one!

when the sky is dark, And tempests wreck my bark, If I should need an Ark, She'll give me one, Ah, one!



PHYLIS.

*Long cadenza.*

Ah! . . . . .

Oh shame - less one, trem - ble! Nay,

*Allegro agitato.**ff**p*

(IOLANTHE and STREPHON much confused.)

do not en - dea - vour Thy fault to dis - sem - ble; We part, and for - ever! I wor - shipp'd him blind - ly, He

STREPHON.

LORD TOL

wor - ships an - o - ther! At - tend me kind - ly, This is - dy's my mo - ther! This

This

TENORS &  
BASSES.

STREPHON.

CHORUS.  
TENORS.CHORUS.  
BASSES.

is - dy's his what? This is - dy's my mo - ther! This is - dy's his what? He says she's his mother! Ha, ha,

*p**f*

*più vivo.*

ha, ha, ha, ha, ha, ha, ha!

*ff con forza.*

*They point derisively to IOLANTHE, laughing heartily at her. She clings for protection to STREPHON.*

*Enter LORD CHANCELLOR; IOLANTHE veils herself.*

LD. CHAN.

What means this mirth un - usual - ly, That shakes the list - 'ning earth? The

LD. TOL.

*p*

E

joke is good ex - treme - ly, And jus - ti - fies our mirth. This

LORD MOUNT.

*p*

gen - tle - man is seen, With a maid of se - ven - teen, A tak - ing of his dol - ce far rien - - te; And

F

won - ders he'd a - chieve, For he asks us to be - lieve She's his mo - ther - and he's near - ly five - and - twen -

F



## LORD CHAN.

ty! Re-col - lect yourself, I pray, And be careful what you say - As the ancient Romans said, *fest - i - na len - te*. For I

## CHORUS OF PEERS

real - ly do not ~~see~~ How ~~so~~ young a girl could be The mo - ther of a ~~man~~ of five - and - twen - ty! Ha, ha.

## STREPH.

ha, ha, ha, ha, ha, ha! My Lord, of e - vi - dence I

*rall.*

have no dearth - She is - has been - my mo - ther, from my birth! In

*Andante espressivo.*

ba - by - hood Up - on her lap I lay, With in - fant food She mois - ten - ed my clay :

Had she with-held The suc-cour she sup-plied, By hun-ger quell'd, Your Stre-phon might have died !

LD. CHAN.

CHORUS OF PEERS.

Had that re - freshment been de - nied, In-deed our Stre-phon might have died ! Had that re -

- fresh-ment been de - nied, In - deed our Strephon might have died ! But as she's not His

mo - ther, it ap - pears, Why weep these hot Un - ne - ces - sa - ry tears ? And by what am I shall



we, joy-ous - ly, Re - joice, be-cause Our Strephon did - n't die? Oh ra - ther let us pipe

## CHORUS OF PEERS.

eye, Be-cause our Strephon did - n't die! That's ve - ry true—let's pipe our eye

## RECIT. PHYLLIS.

Be - cause our Stre - phon did - n't die! Go, trai - t'rous one—

for e - - ver we must part : To one of you, my Lords, I give my

## CHO. OF PEERS.

## STREPHON.

## CHO. OF PEERS.

## STREPHON.

heart ! rap - ture ! Hear Phyl - lis ! Oh rap - ture ! Ere you

*Allegro.*

## PHYLLIS.

Not a word— you did de - ceive me ! you did de -

STREPHON.

leave me ! Hear me, Phyl - lis !

- ceive me !

TENORS.

BASSES.

Not a word— you did de - ceive, you did de - ceive her !

Not a word— you did de - ceive, you did de - ceive her !

## PHYLLIS.

For rich - es and rank I do not long—Their plea-sures are false and vain : I

rich - es and rank that you be - fal Are the on - ly baits you use, So the

*Allegretto.*

*p*

gave up the love of a lord - ly throng For the love of a sim - ple swain. But

rich - and rank - i - of you all My row - ful heart shall choose. As



**K**

now that none are **K** - ple swain's un - true, With sor - row - ful heart I turn to you— . . . A heart that's  
no - ble— rich As this cou - ple of lords, I'll find a niche . . . In my heart that's

*cres.* *f*

*riten.* *a tempo. 1st time.*

ach - ing, Quak - ing, break - ing, As sor - row - ful hearts want to do! The  
ach - ing, Quak - ing, break - ing, For one of you two—and I don't care

*dim.* *p* *colla voce.*

*2nd time.*

which! To you I give my heart rich! I do not  
LD. TOL., LD. MOUNT., & CHO. OF PEERS.

To which?

*Allegro con brio.*

*p*

care! To you I yield— it is my doom! I'm not a -  
To whom?

**L**

I'm yours for life if you but choose. That's your

She's whose?

**M** CHORUS.

fair; I'll be - tess, shall I not? I do not care! Luck-y lit-tle

Of what? Luck-y lit-tle

**M** *ff*

**M** - dy! Stre-phon's lot is sha-dy; Rank, it seems, is vi-tal, "Coun-tes" is the

**M** - dy! Stre-phon's lot is sha-dy; Rank, it seems, vi-tal, "Coun-tes" is the

**M** - tle, But of what I'm not a-ware! I'm a-ware!

**M** - tle, But of what I'm not a-ware! I'm a-ware!



But of what I'm not a - ware! But of

But of what I'm not a - ware! But of

*8va.*

what I'm not a - ware!

what I'm not a - ware!

RECIT. STREPH.

Can I in - ac - tive

*f*

CHORUS OF PEERS. STREPH. CHORUS OF PEERS.

*a tempo.*

see my for - tunes fade? No, no! Ho, ho! No, no! Ho, ho! Migh - ty pro - tec - tress,

RECIT. STREPH.

*O a tempo.*

has - ten to my aid!

*f*

CHORUS OF FAIRIES.

Trip - ping hi - ther, trip - ping thi - ther, No - bo -

dy knows why or whi - ther; Why you

want us we don't know, . . . But you've sum - mon'd us, and

so En - ter all the lit - tle fai - ries To their u - sual trip - ping mea - sure! . . .

*f*

To oblige you all our care is— Tell us, pray, what is your plea - sure!

STREPH.  
The

*Più vivo*

*p*



## CHORUS OF PEERS.

la - dy of my love has caught me talk - ing to an - o - ther— Oh, fie! Our Strephon ■ a rogue! I

STREPHON.

## CHORUS OF PEERS.

tell her ve - ry plain - ly that the la - dy ■ my mo - ther— Ta - ra - did - dle, ta - ra - did - dle, tol lol lay! She

STREPH.

won't be - lieve my statements, and de - clares we must be part - ed, De - cause on ■ ca - reer of dou - ble

R

deal - ing I have start - ed, Then gives her hand to one of these, and leaves ■ bro - ken heart - ed—

## CHORUS OF PEERS.

Ta - ra - did - dle, ta - ra - did - dle, tol lol lay! Ah cru - el ones, to part two faith - ful lo - vers from each o - ther!

QUEEN. ■

S

*sempre p*

## FAIRIES.

## QUEEN.

Oh, fie! our Strephon's not a rogue! You've done him in - jus - tice, for the la - dy is his - ther!

## CHORUS OF FAIRIES.

## LD. CHAN.

Ta - ra - did - dle, ta - ra - did - dle, tol lol lay! That fa - ble p'rhaps may serve his turn as well as a - ny o - ther. I

did - n't see her face, but if they fon-dled one an - o - ther, And she's but se - ven - teen—I don't be - lieve it was his mo - ther!

## CHORUS.

## T

## LD. TOL.

Ta - ra - did - dle, ta - ra - did - dle, Tol lay! I have

*cres.* . . . . . *f*

of - ten had a For a thorough-bred of sudden (which is En - glish for "re - pen - te")

*p*



FAIRIES.

all I e - ver heard This is much the most ab - surd, For she's se - ven - teen and he is five - and - twen - ty!

Tho'

PEERS.

For

cres.

she is se - ven - teen, and he is four five - and - twen - ty! Oh fie, Strephon no rogue!

she is se - ven - teen, and he is four five - and - twen - ty! Oh fie, our Strephon a rogue!

LD. MOUNT.

Now lis - ten, pray, me, For this pa - ro - dox will be Car - ried

no - bo - dy at all con - tra - di - cten - te. Her age, up - on the date Of his birth was nei - near eight, If she's

cres. . . . .

## FAIRIES.

se - ven - teen, and he is five - and - twen - ty! If she is se - ven - teen, and he is on - ly five - and - twen - ty!

PEERS. *f*

If she ■ ■ - ven - teen, and ■ is on - ly five - and - twen - ty!

scen - do. *f* *dim.*

All the Principals except QUEEN, IOL., and STREPH.

(In a whisper.) *pp* To say she is his mo - ther is an ut - ter bit of fol - ly! Oh fie, our

To say she ■ his mo - ther is an ut - ter bit of fol - ly! Oh fie, our

*pp*

Strephon's not ■ rogue! Per - haps his brain is ad - dled, And it's ve - ry me - lan - cho - ly! Ta - ra - did - dle, ta - ra - did - dle,

Strephon is a rogue! Per - haps his brain is ad - dled, And it's ve - ry me - lan - cho - ly! Ta - ra - did - dle, ta - ■ did - dle,

to - lol lay: I would - n't say a word that could be construed as in - ju - rious, But to find a ■ - ther young - er than her

tol lol lay! I would - n't say a word that could be construed as in - ju - rious, But to find a mo - ther young - er than her

*cres. molto.*

*cres. molto.*

*cres. molto.*



ve - ry cu - rious, And that's a kind of mo - ther that is u - su - al - ly spu - rious!

ve - ry cu - rious, And that's a kind of mo - ther that is u - su - al - ly spu - rious!

*f* *anti.*

Ta - ra - did - dle, ta - ra - did - dle, tol - lol - lay!

Ta - ra - did - dle, ta - ra - did - dle, tol lol lay!

*f* *f*

LD. CHAN.

Go - way, ma - dam, I should say, ma - dam, You dis - play, ma - dam, Shock - ing taste.

*Allegro vivace.*

*p*

rude, ma - dam, To in - trude, ma - dam, With your brood, ma - dam, Bra - zen - faced! You come here, ma - dam, In - ter -

- fere, ma-dam, With ■ peer, ma-dam (I ■ one). You're a - ware, ma - dam, What you dare, ma - dam, So take

X CHORUS OF FAIRIES.  
care, ma - dam, And be - gone ! Let ■ stay, ma - dam, I should say, ■ - dam, They dis - play, ■ dam, Shock-ing

X

*p*

taste. It is rude, ma - dam, To al - lude, ma - dam, To your brood, ma - dam, Bra - zen - faced ! We don't

fear, ma-dam, A - ny peer, ma-dam, Tho', my dear ma-dam, This is one. They will stare, ma - dam, When a

Y QUEEN.  
- ware, ma - dam, What they dare, ma - dam—What they've done ! Beard - ed by these

Y



pu - - ny - - tals ! I will launch from - - ny

por - - tals All . . . the most . . . ter - ri - - fic thun - ders

*p*

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In . . . my ar - - - mour - y . . . of won - ders !

PHYLLIS.

Should they launch ter - ri - ble won - ders, All . . would

then . . . re - pent . . . their blun - ders !

A Sure . . . ly

QUEEN.

Beard . . . ed

FAIRIES.  
Let us stay, ma - dam, I should

PEERS.

LD. CHAN. with BASSES. Go a - A way, ma - dam, I should

these must be . . . im - mor - tals ! Should they launch from  
 by these pu - - ny mor - tals ! I will launch from  
 say, ma-dam, They dis - play, ma-dam, Shocking taste. It is rude, ma-dam, To al - lude, ma-dam, To your  
 say, ma-dam, You - play, ma-dam, Shocking taste. It is rude, ma-dam, To - trude, ma-dam, With your

- - ry por - - All their most - - ri - -  
 fal - - ry por - tals All . . . the most . . . ter - ri - - - fic  
 brood, ma-dam, Bra-zen-faced ! We don't fear, ma-dam, A - ny peer, ma-dam, Tho', my dear - - dam, This is  
 brood, ma-dam, Bra-zen-faced ! You come here, ma-dam, In - ter - fere, ma-dam, With - peer, ma-dam (I am



B

- ders, We should then - - pent  
 thun - ders In my ar - - - y  
 one. They will stare, ma - dam, When - ware, ma - dam, What they dare, ma - dam, When -  
 one). You're - ware, ma - dam, What you dare, ma - dam, So take care, ma - dam, What you

3 SOPS. with PHYL.

our blun - - - ders! Should -  
 of won - - - ders!  
 cre - scen do.  
 - ware, ma - dam, What they've done! They will stare When a - ware What they dare, What they've  
 cre - scen do.  
 dare, ma - dam, And be - gone! You're - - - What you dare, So take care, And be -  
 cre - - - scen do.

- pent, . . . . . re - - - pent . . . . .  
 My . . . . . ar - - - .  
 ff *Unis, & 3 SOPS. with PHYLLIS.*  
 done, ma - dam, They will stare, ma - dam, When - ware, ma - dam, What they dare, ma - dam, What they've done, ma - dam. They will  
 ff  
 gone! . . . . . You're -

C

our blun - - - ders !

- mour - - - y of won - - - ders !

stare, madam, When ■ - ware, ma-dam, What they dare, ma-dam, What they've done ! They will stare, ma - dam, When ■ -

- ware, madam, What you dare, ma-dam, So take care, ma-dam, And be - gone ! You're ■ - ware, ma - dam, What you

We should then, should

They will soon, will

- What they dare, ma-dam, What they've done, ma-dam, They will stare, ma - dam, When a - ware, ma-dam, What they

dare, So take care, ma - dam, And be - gone, ma-dam, You're a - ware, ma-dam, What you dare, ma - dam, So take

then re - - pent !

soon re - - pent ! Oh !

dare, ■ - dam, What they've done !

care, ma - dam, And be - gone !

Ped. \*



**QUEEN.**

Chan - cel - lor un - - ry, It's high - ly ne - ces - sa - ry Your tongue teach Re -

*One bar the same as two of the preceding movement.*

*p*

- spect - ful speech—Your at - ti - tude to va - ry! Your ba - di - nage so ai - ry, Your

*E*

*E*

man - ner ar - bi - tra - ry, Are out of place When face to face With an in - flu -

*F*

- tial Fai - ry!

**CHORUS OF MEN. TENORS.**

*p*

**BASSES.**

We ne - ver knew we were talk - ing to An

*p*

We ne - ver knew we were talk - ing to An

*F*

*p*

## LORD CHAM.

A plague on this va - ga - ry! I'm in a nice quan -

in - flu - en - tial Fai - ry!

in - flu - en - tial Fai - ry!

*p*

da - ry! Of has - ty tone With dames un - known I ought to be more cha - ry! It

seems that she's a fai - ry From An - der - sen's Li - bra - ry, And I took her for the pro -

pri - e - tor Of a La - - dies' Se - - mi - - na - ry!

TENORS. *p*

BASSES. *p*

We took her for The pro -

We took her for The pro -



H

RECIT. QUEEN.

- pri - e - - Of La - dies' Se - mi - - na - ry!  
 - pri - e - - tor Of La - dies' Se - mi - - na - ry!

*mf*

RECIT. CELIA.

next your Houses do as - sem - ble, You may trem - ble!  
 Our wrath, when gen - tle - men of -

*mf*

RECIT. LEILA.

Is tre - men - dous!  
 They meet, who un - der - rate cal - ling, Doom ap - pal - ling!

*mf*

J RECIT. QUEEN.

*a tempo.*

Take down our sen - tence as we speak it, And he shall

*p*

*Allegro.*

QUEEN.

wreak it!

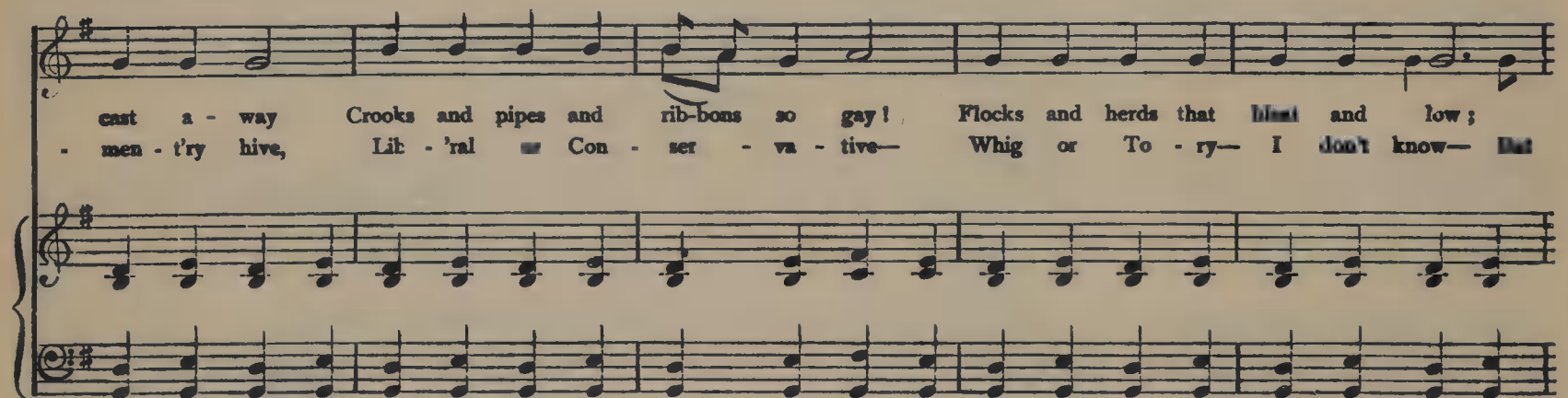
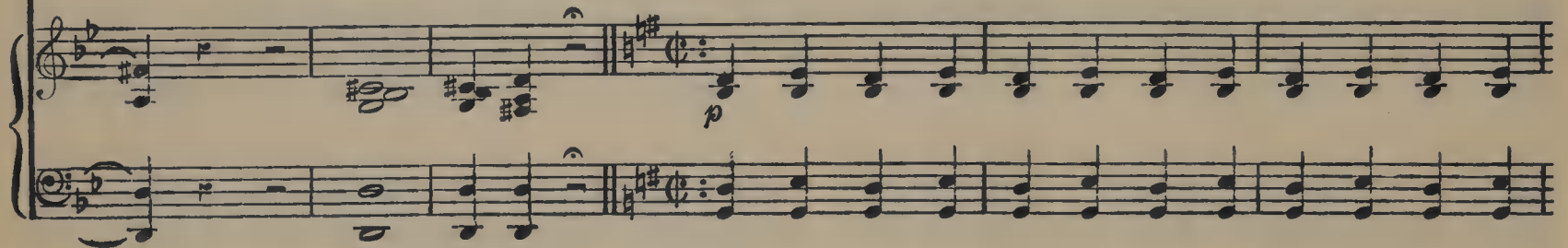
1. Hence - forth, Stre - phon,  
2. In the Par - lia -

CHORUS OF PEERS. TENORS.

Ah, spare us!

BASSES.

Ah, spare us!



cast a - way Crooks and pipes and rib-bons so gay! Flocks and herds that bleat and low;  
- men - t'ry hive, Lib - 'ral Con - ser - va - tive— Whig or To - ry— I don't know— that

K CHORUS.  
FAIRIES.

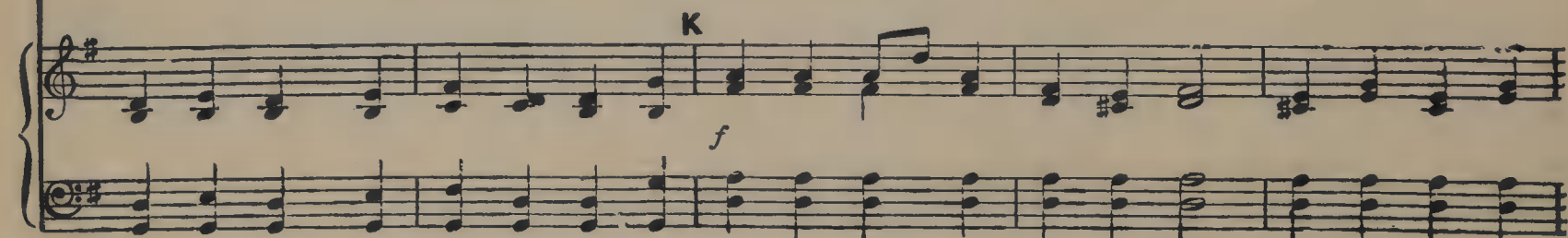
In - to Par - lia - ment you shall go!  
in - to Par - lia - ment you shall go!

In - to Par - lia - ment he shall go! Hushed by our su -

PEERS.

In - to Par - lia - ment he shall go! Hushed by their -

K





- preme au - tho - ri - ty, He'll com-mand a large ma - jo - ri - ty: In - to Par - lia-ment, In - to Par - lia-ment,

- preme au - tho - ri - ty, He'll com-mand a large ma - jo - ri - ty: In - to Par - lia-ment, In - to Par - lia-ment,

Par - lia-ment, Par - lia-ment, In shall go! In - to Par-lia-ment In shall go! In - to Par - lia-ment,

Par - lia-ment, Par - lia-ment, In shall go! In - to Par-lia-ment In shall go! In - to Par - lia-ment,

in - to Par - lia-ment, Par - lia-ment, Par - lia-ment, In shall go! In - to Par - lia-ment In shall go!

In - to Par - lia-ment, Par - lia-ment, Par - lia-ment, In shall go! In - to Par - lia-ment In shall go!

2nd verse *crescendo e rallentando.*

QUEEN (*speaks through the music*).

Every bill and every measure  
That may gratify his pleasure,  
Though your fury it arouses,  
Shall be passed by both your Houses !

You shall sit, if he ~~even~~ reason,  
Through the grouse & salmon seasons !

He shall ~~and~~ the cherished rights  
You enjoy on Wednesday nights :

He shall prick that annual blister,  
Marriage with deceased wife's ~~marriage~~

Titles shall ennoble, then,  
All the Common Councilmen :

Peers shall ~~live~~ in Christendom,

And a Duke's exalted ~~position~~

Is attainable by Com-  
Petitive Examination !

CHORUS. FAIRIES.  
*Allegro molto.*



PHYLLIS & LEILA with 1st SOPS. SOPRANOS.

17

CELIA, IOLANTHE, & QUEEN  
with 2nd SOPS.

With Stre - phon for your foe, no doubt, A fear - ful pros - pect o - pens out ! And

TENORS & BASSES.

LORD TOL. with 1st TENORS.

LORD MOUNT., STREPHON, &  
LD. CH. with BASSES.  
*Allegro marziale.*

Young Stre - phon is the King of Iou We do not care a fig a - bout ! We

who shall say What e - vils may Re - sult in con - se - quence ! A hid - den vengeance will pur - sue All

can - not say What e - vils may Re - sult in con - se - quence ! But lord - ly ven - geance will pur - sue All

W - ble - men who ven - ture to Op - pose his views, Or bold - ly choose To of - fer him of - fence. 'Twill

kinds of W - ble - men peo - ple who Op - pose his views, Or bold - ly choose To of - fer him of - fence.

plunge them in - to grief and shame, His kind for - bear - ance they must claim, If they'd e - scape, In any shape A

ry pam-fal wrench.

Your pow'rs we daunt - less - ly pooh-pooh: A dire re - venge will fall on you If

(The word "pres-tige" is French, The word "pres-tige" is French:) Al -

you be-siege Our high *pres-tige*. Your

*N* *cres.* . . . . *f*

though our threats you now pooh-pooh, A dire re - venge will fall on you. With Stre - phon for your foe, no doubt, A

*cres.* . . . . *f*

pow'rs we daunt-less - ly pooh-pooh: A dire re - venge will fall on you. Young Stre - phon is the kind of lout We

*N* *cre* - - - *scen* - - - *do.* . . . . *f*

fear - ful pros - pect o - pens out! And who shall say What e - vils may Re - sult in con - se - quence?

do not care a fig a - bout! We can - not say What e - vils may Re - sult in con - se - quence. Our



(That word is French.) (A)

lord - ly style You shall not quench With base *canaille*! Dis - tinc - tion ebbs Be - fore a herd Of vul - gar *plebs*!

La - tin word.) (A Greek re - mark.)

'Twould fill with joy And mad - ness stark The α - ρολ - λαι! One La - tin word, one

Your lord - ly style We'll quick - ly quench With base *ca - naille*—

Greek re - mark, And one that's French! (That

*p leggiero.*

Dis - tinc - tion ebbs Be - fore a herd Of vul - gar *plebs*! 'Twill fill with joy And

word is French!) (A La - tin word.)

mad- ness stark / α - πολ - λοι ! One La - tin word, one Greek re-mark, And that's French ! With

(A Greek re-mark.) Young

*f*

**R**

Stre - phon for your foe, no doubt, A fear - ful pros - pect o - pens out ! And who shall say What evils may Re -

Stre - phon is the kind of lout We do not fig a - bout ! We can - not say What evils may Re -

**R**

- sult in con - se - quence ? A hid - den ven - geance will pur - sue All - ble - men who ven - ture in Op -

- sult in con - se - quence, But lord - ly ven - geance will pur - sue All kinds of com - mon peo - ple who Op -

*fz*

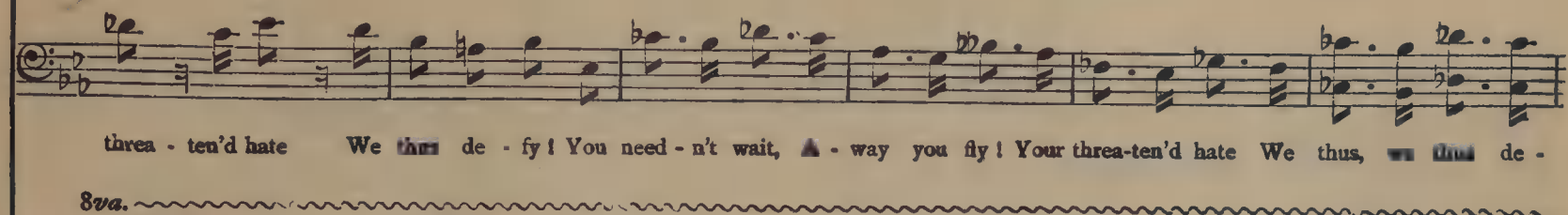
- pose his views, Or bold - ly choose To of - fer him of - fence. We will not wait, We sky -

- pose our views, Or bold - ly choose To of - fer us of - fence. *ff*

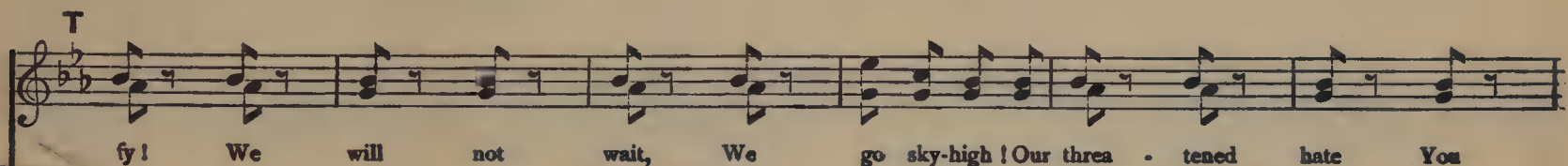
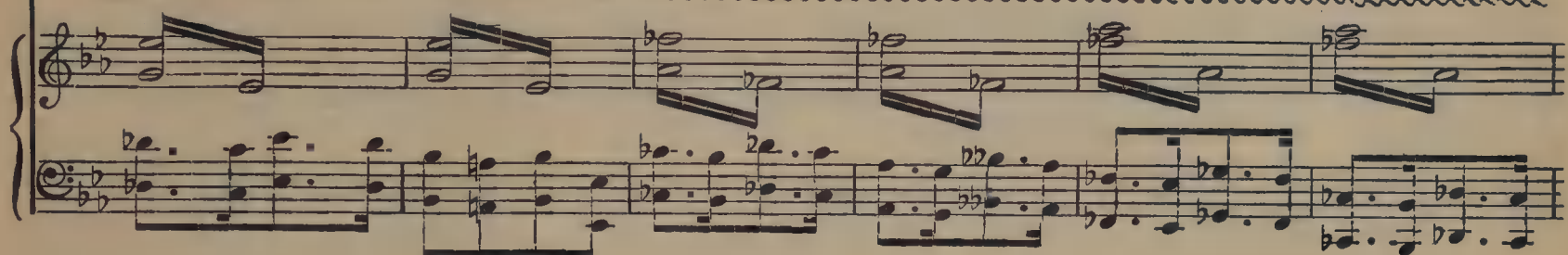
*8va.* You need - n't wait, A - way you fly ! Your

*ff*

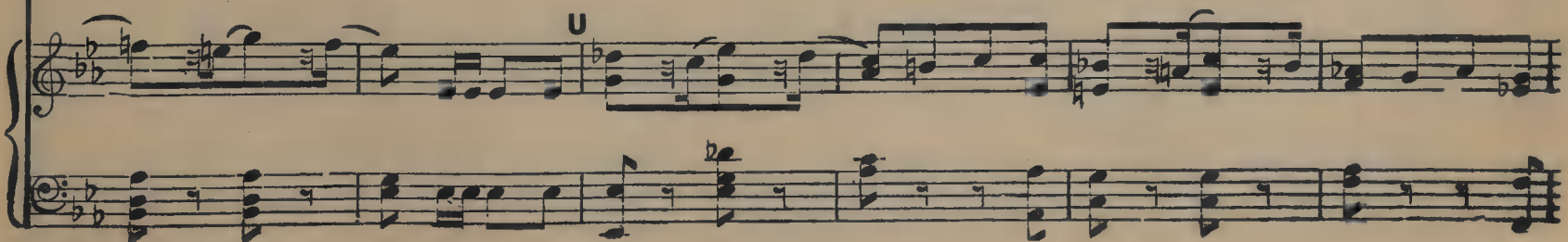
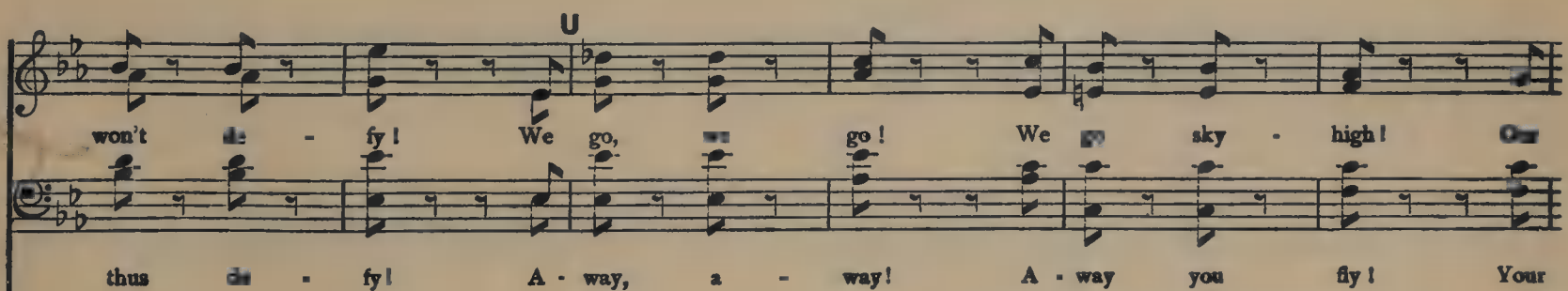
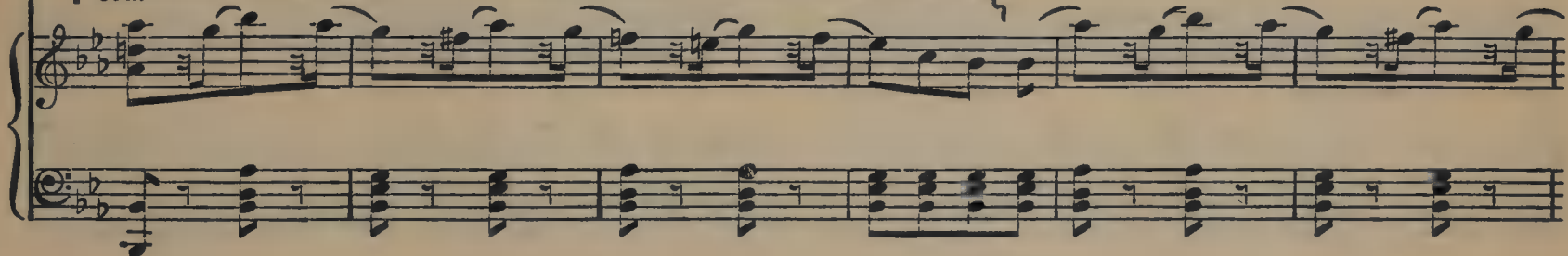




8va. ~~~~~



T 8va. ~~~~~



threa - ten'd hate You won't de - fy! You won't . . .

threa - ten'd hate We thus de - fy! We thus . . . de . . .

fy! You won't, you won't de - fy! You won't, you won't de - fy! . . .

fy! We thus, we thus de - fy! We thus, we thus de - fy! . . .

*Peers and Fairies take attitudes of defiance.*

Ped.

*End of First Act.*



## ACT II.

SCENE.—Palace Yard, Westminster, Westminster Hall, L. F. &  
 VATE WILLIS discovered on Sentry, R. Night.

No. 1.

SONG — (Sentry.)

*Allegretto moderato.*

PIANO. *f*

*p*

*A*

*cre*

*scen - do. ff*

SENTRY.

I. When all night long a chap re - mains On  
 in that House M. P.'s di - vide, If

*B Moderato.*

*p*

sen - try - go, to chase ■■■ - no - to - ny      He ex - er - ci - ses of his brains, That is, as - sum - ing that he's  
they've a brain and ■■ - re - bel - lum, too,      They've got to leave that brain out - side, And ■■■■ just as their lead - ers

got a - ny. Tho' ne - ver nur - tur'd the lap Of lux - u - ry, Yet I ad - mon - ish you, I  
tell 'em to. But then the pros - spect of a lot Of dull M. P.'s in close prox - i - mi - ty, All

an in - tel - lec - tual chap, And think of things that would as - ton - ish you. I of - ten think it's  
 think - ing for them - selves, what No man can face with e - quan - ni - mi - ty. Then let's re - joice with

com - i - cal— Fal, lai, la! Fal, lai, la! How }  
 loud Fal lai— Fal, lai, la! Fal, lai, la! That } Na - ture al - ways does con - trive—



Fal, la, la, la! That ev - 'ry boy and ev - 'ry gal That's born in - to the

world - live, Is ei - ther a lit - tle Li - be - ral, Or else - lit - tle Con - va - tive!

Fal, la, la! Fal, la, la! Is ei - ther - lit - tle Li - be - ral, Or else - lit - tle Con -

*mf*

ser - va - tive! Fal, la, la!

*f*

1st time.	2nd time.
2. When	

*Enter Fairies, R., tripping, and led by LEILA, CELIA, and FLETA.*

## No. 2.

## CHORUS OF FAIRIES &amp; PEERS.

*Allegro vivace*

PIANO.

*f*

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 6/8 time, marked 'Allegro vivace'. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The voice part enters with a melody in the right hand, while the left hand provides harmonic support. The score includes a section for 'FAIRIES' and a vocal line with lyrics. The tempo and dynamics are indicated throughout the piece.

**FAIRIES.**

Stre-phon's ■ Mem-ber ■

*8va.* ~~~~~ *D*

*f*

Par - lia - ment | Car - ries ev - 'ry Bill in choos - ■ To his mea - sures all as - sent ;—



Show-ing that fai - ries have their u - E Whigs E To -

Dim their glo - ries, Giv - ing us to all his sto - ries— Lords and Commons are both in the blues :

Stre - phon makes them shake in their shoes ! Shake in their shoes ! Shake in their shoes ! Shake in their shoes !

*8va.* *p*

*Enter Peers from Westminster Hall.*

**F Unis**

Shake in their shoes ! Stre - phon makes them shake in their shoes, in their shoes !

**F**

PEERS.

Stre-phon's a Mem-ber of Par - lia-ment! Run-ning a - muck of all a - bus - es, His un - qua - li -

- fied as - sent Some - how no - bo - dy now re - fu - ses.

Whigs and To - ries Dim their glo - ries, Giv - ing an ear to all his sto - ries, Car-ry-ing e - 'ry

Bill he may wish: Here's a pret - ty ket - tle of fish!

Ket - tle of fish—

Ket - tle of fish—

8va.



Ket - tle of fish— Ket - tle of fish— Here's ■ pret - ty ket - tle, ■ ket - tle of fish!

8va. *mf*

## G FAIRIES.

Stre-phon's  
PEERS.

Mem - ber of Par - lia - ment! Car - ries ev - 'ry Bill he choos - es.

Stre-phon's a Mem - ber of Par - lia - ment! Car - ries ev - 'ry Bill he choos - es.

To his ■ ■ ■ - sures all as - sent;— Car - rying ■ - 'ry Bill he may wish, Car - rying ev - 'ry

To his mea - ■ ■ ■ all as - sent;— Car - rying ■ - 'ry Bill he may wish, Car - rying ■ - 'ry

Bill he may wish: Here's ■ pret - ty ket - tle of fish!

Bill he may wish: Here's ■ pret - ty ket - tle of fish!

*ff*

Enter LORDS TOLLOLLER and MOUNT ARARAT.

LD. MOUNT. Perfectly disgraceful! disgusting!

CELIA. You seem annoyed.

LD. MOUNT. Annoyed! I should think so! Why, this icious protégé of yours is playing the deuce with everything! night is the second reading of his bill to throw the peerage n to competitive examination.

LD. TOLL. And he'll carry it, too!

LD. MOUNT. Carry it? Of course he will! He's a Parliamentary Pickford—he carries everything.

LEILA. Yes. If you please, that's our fault.

LD. MOUNT. The deuce it is!

CELIA. Yes; we influence the members, and compel them to just as he wishes them to.

LEILA. It's our system; it shortens the debates.

LD. TOLL. Well, but think what it all means! I don't see much mind for myself, but with a House of Peers with no grand-fathers worth mentioning the country must go to the dogs.

LEILA. I suppose it must.

LD. MOUNT. I don't want to say a word against brains—I've great respect for brains; I often wish I had some myself—but with a House of Peers composed exclusively of people of intellect, what's to become of the House of Commons?

LEILA. I never thought of that.

LD. MOUNT. This comes of women interfering in politics. It so happens that if there is an institution in Great Britain which is not susceptible of any improvement at all, it is the House of Peers.

### No. 3.

### SONG—(Lord Mountararat, with Chorus.)

1. When

*Maestoso.*

**PIANO.** *ff*

Bri - tain real - ly rul'd the waves—(In good Queen ~~Isa~~ - 's time) The House of Peers ~~ma~~  
 Wel - ling - ton thrash'd Bo - na - parte, As ~~ev~~ - 'ry child can tell, The House of Peers through -  
 while the House of Peers with - holds Its le - gis - la - tive hand, And ~~no~~ - ble ~~states~~ - men

*p*

no pre - tence, To in - tel - lec - tual ~~ma~~ - in - ence, Or echo - lar - ship ~~ma~~ - blime; Yet  
 - out the war, Did no - thing in par - ti - cu - lar, And did it ve - ry well: ~~Yet~~  
 do not itch To in - ter - fere with mat - ters which They do ~~not~~ ~~ma~~ - ~~stand~~ - stand, ~~As~~



Bri - tain won her proud - est bays In good Queen Bess - 's glo - rious days! Yet  
 Bri - tain set the world a - blaze In good King George - 's glo - rious days! Yet  
 bright will shine Great Bri - tain's rays, As in King George - 's glo - rious days! As

## CHORUS. FAIRIES.

Bri - tain won her proud - est bays In good Queen Bess - 's glo - rious days. Yes, Bri - tain won her  
 Bri - tain set the world a - blaze In good King George - 's glo - rious days. Yes, Bri - tain set the  
 bright will shine Great Bri - tain's rays, As in King George - 's glo - rious days. As bright will shine Great

## PEERS.

Yes, Bri - tain won her  
 Yes, Bri - tain set the  
 As bright will shine Great

1st & 2nd times.										Last time.	
proud	est	bays	In	good	Queen	Bess - 's	glo - rious	days.			
world	a -	blaze	In	good	King	George - 's	glo - rious	days.			days.
Bri -	tain's	rays,	As	in	King	George - 's	glo - rious	days.			

2. When  
 3. And

(*Exeunt Chorus of Peers. Manent LORDS MOUNT, ARARAT and TOLLOLLER, and Fairies.*)

LEILA (who has been much attracted by the Peers during the song). Charming persons, are they not? LD. TOLL. Then, pray, stop this protégé of yours before it's too late. Think of the mischief you're doing!

CELIA. Distinctly. For self-contained dignity, combined LEILA (crying). But we can't stop him now.—(Aside to with airy condescension, give me a British representative CELIA.) Aren't they lovely?—(Aloud.) Oh why did you peer! and defy us, you great geese?

# No. 4. DUET—(Leila, Celia, with Chorus of Fairies, Lord Mountararat, & Lord Tolloller.)

LEILA. 1st VERSE. *p*

CELIA. 2nd VERSE. 1. In vain to you plead— Don't go!  
Your dis- spect- ful sneers— Don't go!

PIANO. *p staccato.*

*f* Your pray'rs we do not heed— Don't go! It's true we sigh, we  
Call forth dis- dig- nant tears— Don't go! You break laws, You

don't sup- pose A tear- ful eye For- give- ness shows. Oh no! We're  
our foe! We cry, be- cause we hate you You know! You

*cres.*

*p* *K* CHORUS.  
- ry cross in - deed, Yes, - ry - ry Don't go! It's  
- ry wick - ed Peers! You wick - ed Peers! Don't go! You

*f* *dim.* *p*



true we sigh— But don't sup - pose A tear - ful eye For - give - ness shows Oh no!  
break our laws, You are our foe! We cry, be - lieve We hate you so! You know!

*cres.*

We're ve - ry cross in - deed, Yes, ve - ry cross, Don't go!  
You ve - ry wick - ed Peers, You wick - ed Peers, Don't

*f dim. p f*

*1st time.*

go! Our dis - re - spect - ful

*p pp*

*2nd time. LD. TOL. & LD. MOUNT.*

sneers, ha, ha! Call forth in - dig - nant tears, ha, ha! If that's the case, my dears— Don't go! We'll go!

*p*

FAIRIES. LORD TOL., LORD MT., & PEERS.

*Exeunt MOUNT ARARAT and TOLLOLLER. Fairies go wist-  
fully after them. Enter FAIRY QUEEN.*

QUEEN. Oh, shame! shame upon you! Is this your fidelity to the laws you are bound to obey? Know ye not that it is death to marry a mortal?

LEILA. Yes; but it's not death to wish to marry a mortal.

FLETA. If it were you'd have to execute all.

QUEEN. Oh, this is weakness! Subdue it!

CELIA. We know it's weakness, but the weakness is so strong!

LEILA. We are not all as tough you are.

QUEEN. Tough? Do you suppose that I am insensible to the effect of manly beauty? Look at that man (*referring to Sentry*). A perfect picture!—(*To Sentry*.) Who are you, sir?

SENTRY. Private Willis, B Company, First Battalion Grenadier Guards.

QUEEN. You're a fine fellow, sir.

SENTRY. I am generally admired.

QUEEN. I can quite understand it.—(*To Fairies*.) Now, here is a man whose physical attributes are simply godlike. That man has a most extraordinary effect upon me. If I yielded to a natural impulse I should fall down and worship that man. But I mortify this inclination; I wrestle with it, and it lies beneath my feet. This is how I treat my regard for that man.

## No. 5. SONG—(Queen, with Chorus of Fairies.)

QUEEN.

1. Oh, fool - ish  
2. On fire that

*Andante.*

PIANO.

fay, Think you, be - His brave - ray My bo - som thaws, I'd dis - o - bey Our fai - ry  
glows With heat in - tense I turn the hose Of - sense, And out it goes At small

laws? Be - cause I fly In realms - bove, In ten - den - cy To  
- pense! We main - tain Our fai - ry law; That main On which

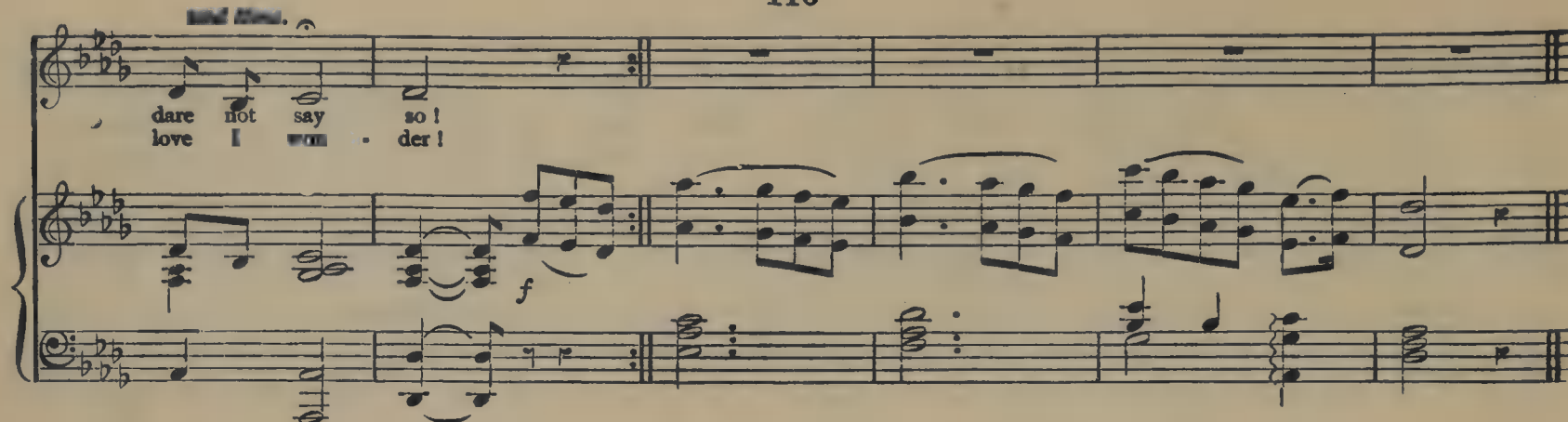


love, draw— Re - sem - ble I The am - 'rous dove? Re - sem - ble I the am - 'rous dove?  
In that we gain A Cap - tain Shaw! In that we gain A Cap - tain Shaw!

Oh, am-'rous dove! Type of O - vi - dius Na - so! This heart of mine Is  
Oh, Cap-tain Shaw! Type of true love kept un - der! Could thy Bri-gade With

CHORUS.  
soft as thine, Al - though I dare not say so! Oh, am-'rous dove!  
cold cas-cade Quench my great love I won - der! Oh, Cap-tain Shaw!

QUEEN.  
Type of O - vi - dius Na - so! This heart of mine Is soft as thine, Al-though I  
Type of true love kept un - der! Could thy Bri - gade With cold cas - cade Quench my great



*Enter Fairies sorrowfully, headed by FAIRY QUEEN.*

*Enter PHYLLIS.*

PHYL. (*half crying*). I can't think why I'm not in better spirits. I'm engaged to two noblemen at once. That ought to be enough to make any girl happy; but I'm miserable. Don't suppose it's because I care for Strephon, for I hate him! No girl would care for a man who goes about with a mother considerably younger than himself.

*Enter LORD MOUNT ARARAT.*

LD. MOUNT. Phyllis! my own!

PHYL. Don't! How dare you? But perhaps you are one of the noblemen I'm engaged to?

LD. MOUNT. I'm one of them.

PHYL. Oh! But how could you to have a peerage?

LD. MOUNT. It's a prize for being born first.

PHYL. Oh, I see—a kind of Derby cup.

LD. MOUNT. Not at all. I'm of a very old and distinguished family.

PHYL. And you're proud of your race? Of course you are; you won it. But why are people made peers?

LD. MOUNT. The principle is not easy to explain.

*Enter LORD TOLLOLLER, L.*

LD. TOLL. Phyllis! my darling! (*embraces her*).

PHYL. Here's the other! Well, have you settled which it's to be?

LD. TOLL. Not altogether; it's a difficult position. It would be hardly delicate to toss up. On the whole, we would rather leave it to you.

PHYL. How can it possibly concern me? You are both earls, and you are both rich, and you are both plain.

LD. MOUNT. So we are. At least I am.

LD. TOLL. So am I.

LD. MOUNT. No, no!

LD. TOLL. Oh, I am indeed very plain.

LD. MOUNT. Well! well! perhaps you are.

PHYL. There's really nothing to choose between you. If one of you would forego his title and distribute his estates among his Irish tenantry, why, then I should see a reason for accepting the other.

[PHYLLIS retires up.

LD. MOUNT. Tolloller, are you prepared to make this sacrifice?

LD. TOLL. No!

LD. MOUNT. Not even to oblige a lady?

LD. TOLL. No!

LD. MOUNT. Then the only question is, Which of us shall give way to the other? Perhaps, on the whole, she would be happier with me? I don't know; I may be wrong.

LD. TOLL. No, I don't know that you are. I really think that she would. But the painful part of the thing is, that if you rob me of the girl of my heart, one of us must perish.

LD. MOUNT. Again the question arises, Which shall it be? Do you feel inclined to make this sacrifice?

LD. TOLL. No!

LD. MOUNT. Not even to oblige a gentleman?

LD. TOLL. Impossible! The Tollollers have invariably destroyed their successful rivals. It's a family tradition that I have sworn to respect.

LD. MOUNT. I see. Did you swear it before a commissioner?

LD. TOLL. I did, on affidavit.

LD. MOUNT. Then I don't see how you can help yourself.

LD. TOLL. It's a painful position, for I have a strong regard for you, George (*shake hands*).

LD. MOUNT. (*much affected*). My dear Thomas!

LD. TOLL. You are very dear to me, George. We were boys together—at least I was. If I were to destroy you, my existence would be hopelessly embittered.

LD. MOUNT. Then, my dear Thomas, you must not do it. I say it again and again: if it will have this effect on you, you must not do it. No, no! If one of us is to destroy the other, let it be me.

LD. TOLL. No, no!

LD. MOUNT. Ah yes! By our boyish friendship I implore you (*shake hands*).

LD. TOLL. (*much moved*). Well! well! be it so. But no, no! I cannot consent to an act which would crush you with unavailing remorse.

LD. MOUNT. But it would not do so. I should be very sad at first—oh! who would not be?—but it would wear off. I like you very much (*shake hands*), but not, perhaps, as much as you like me.

LD. TOLL. George, you're a noble fellow, but that tell-tale tear betrays you. No, George, you are very fond of me, and I cannot consent to give you a week's uneasiness on my account.

LD. MOUNT. But, dear Thomas, it would not last a week. Remember, you lead the House of Lords; on your demise I shall take your place. Oh, Thomas! it would not last a day!

LD. TOLL. It's very kind and thoughtful of you to look at it in that light, but there's no disguising it, George—we're in a very awkward position.

PHYL. (*coming down*). Now, I do hope you're not going to fight about me, because it really isn't worth while.

LD. TOLL. I don't believe it is.

LD. MOUNT. Nor I. The sacred ties of friendship are paramount. No consideration shall induce me to raise my hand against Thomas.

LD. TOLL. And in my eyes the life of George is more sacred than love itself.



# No. 6. QUARTETT—(Phyllis, Lord Tolloller, Lord Mount., & Sentry.)

LORD TOL.

PIANO.

*Allegro moderato.*

*p*

Tho' p'raps I may in - cur your blame, The things are few I

LORD MOUNT.

would not do In Friend - ship's name!

And I may say I

think the same; Not love Should rank a - bove True Friend - ship's

PHYLLIS. A

name! Then free me, pray: be mine the blame: For - get your And

go your ways, In Friend - ship's name— In Friend - ship's

**B**

name ! Oh, ma ny a man, in Friend-ship's name, Has yield - ed for - tune, rank, and fame ! But

**LORD TOL.** *p*

**LORD MOUNT.** *p* Oh, ma - ny a man, in Friend-ship's name, Has yield - ed for - tune, rank, and fame ! But

**SENTRY.** *p* Oh, ma - ny a man, in Friend-ship's name, Has yield - ed for - tune, rank, and fame ! But

Oh, ma - ny a man, in Friend-ship's name, Has yield - ed for - tune, rank, and fame ! But

**B**

*cres.* *f*

yet, in the world wide, Has yield - ed up a pro - mised bride !

*cres.* *f*

no one yet, in the world so wide, Has yield - ed up a pro - mised bride !

no yet, in the world wide, Has yield - ed up a pro - mised bride ! *p* Ac -

*cres.* *p*

*a tempo.* *f*

This sa -

*f* This sa -

*f* This

*ad lib.* *cres.* *f*

- cept, oh Friend - ship, all . . the . . same, This sa - - - cri -



- cri - fice to thy dear name ! Ac - cept this sa - cri - fice to  
 - fice to thy dear name ! Ac - cept this sa - cri - fice to  
 - cri - fice thy dear name ! Ac - cept this sa - cri - fice to  
 - fice to thy dear name ! Ac - cept this sa - cri - fice to

thy dear name !  
 thy dear name !  
 thy dear name !  
 thy dear name !

(After Quartette, exeunt PHYLLIS and LORDS TOLLOLLER and MOUNT ARARAT.)

Enter LORD CHANCELLOR very miserable.

## No. 7

## RECITATIVE &amp; SONG—(Lord Chancellor.)

*Allegro.*

PIANO. *f*

## RECIT. LORD CHAN.

Love, un - re - quit - ed, robs me of

*A a tempo.*

rest : Love, hope - less love, my - dent soul

*A* *f*

- cum - bers : Love, night - mare like, lies hea - vy my chest,

*B* *fz* *dim.*

*a tempo.*

And weaves it - self in - to my - night - cum - bers!

*p*



*Allegro ma non troppo.*

When you're ly - ing a - wake with a

dis - mal head - ache, and re - pose is ta - boo'd by anx - i - e - ty, I con - ceive you may use a - ny

lan - guage you choose to in - dulse in, with - out im - pro - pri - e - ty; For your brain is on fire—the

bed-clothes con - spire of u - su - al slum - ber to plun - der you: First your coun - ter - pane goes, and un -

- - - your toes, and your sheet slips de - mure - ly from un - der you; Then the blank - et - ing tic - kles - you

D

feel like mixed pic - kles - so ter - ri - bly sharp is the prick - ing, And you're hot, and you're cross, and you

tum - ble and till there's no - thing 'twixt you and the tick - ing. Then the bed - clothes all creep to the

E

ground in heap, and you pick 'em up in tan - gle; Next your pil - low re - signs and po -

- lite - ly de - clines to re - main at its u - su - al an - gle! Well, you re - pose in the

F



form of ■ doze, with hot eye-balls and head ■ - ver ach - ing, **Hum** your slum - ber - ing teems with such

hor - ri - ble dreams that you'd ve - ry much bet - ter be wak - ing; For you dream you are cross - ing the

**G**

*pp*

Chan-nel, and toss - ing a - bout in a steam - er from Har - wich— Which is some-thing be-tween a large

bath - ing ma - chine and a ve - ry small se - cond class car - riage— And you're giv - ing a treat (pen ny

ice and cold meat) to ■ par - ty of friends and ■ - la - tions— They're ■ ra - ven - ous horde—and they

H  
all came on board at Sloane Square and South Kensington Stations. And bound on that jour-ney you find your at - tor - ney (who  
H

start - ed that morn - ing from De - von); He's a bit un - der - siz'd, and you don't feel sur - pris'd when he  
fz

tells you he's on - ly e - le - ven. Well, you're driv - ing like mad with this sin - gu - lar led (by - et  
J

- bye the ship's now four - wheel - er), And you're play - ing round games, and he calls you bad names when you

K  
tell him that "ties pay the deal - er;" But this you can't stand, so you throw up your hand, and you  
K



And you're cold i - ci - cle; In your shirt and your socks (the black with gold clocks), cross-ing

Sal's - bu - ry Plain bi - cy - cle: And he and the bi - cy - cles too—which they've

some-how o - ther in - ves - ted in— And he's tell - ing the tars, all the par - ti - cu - lars of

com - pa - ny he's in - ter - est - ed in— It's scheme of de - vi - ces, to get at low pri - ces, all

goods from cough mix-tures to - bles (Which tic - kl'd the sai - lers) by treat - ing re - tail - ers, as

M

M

though they were all ve - ge - ta - bles— You get a good spades-man to plant a small trades-man, (first

take off his boots with ■ boot-tree), And his legs will take root, and his fin - gers will shoot, and they'll

blos - som and bud like a fruit - tree— From the green - gro - cer tree you get grapes and green - pea, cau - li -

flow - er, pine - ap - ple, and cran - ber - ries, While the pas - try - cook plant, cher - ry bran - dy will grant, ap - ple

puffs, and three - cor - ners, and ban - ber - ries— The shares are ■ pen - ny, and e - ver ■ ma - ny ■

*Sempre p*



ta - ken by Roths-child and Ba - ring, And just as a few are al - lot - ted to you, you a -

- wake with a shud - der des - pair - ing— You're a reg - u - lar wreck, with a crick in your neck, and no

won - der you snore, for your head's on the floor, and you've ~~one~~ - dles and pins from your soles to your shins, and your

flesh is a - creep, for your left leg's a - sleep, and you've cramp in your toes, and a fly on your nose, and some

fluff in your lung, and a fe - ver - ish tongue, and a thirst that's in - tense, And a gen - e - ral sense that you

have - n't been sleep - ing in clo - ver ; But the

*cre - - - - - scen - - - - - do.*

dark - ness has pass'd, and it's day - light last, and the night has

*p*

long— dit - to, dit - to my song— And thank good - ness they're both of them

*cre - - - - - scen - - - - - do.* *f* *colla*

o - - - - ver!

*Con fuoco.*

*ff*

During the last lines LORDS MOUNT ARARAT and TOLLOLLER have entered. They gaze sympathetically upon the LORD CHANCELLOR's distress. At the end of his song they ~~move~~ forward.



LD. MOUNT. I am much distressed to see your lordship in this condition. LD. CHAN. I feel the force of your remarks, but I cannot make up my mind to apply to myself again. I am here in a

LD. CHAN. Ah, my lords, it is seldom that a Lord Chancellor has reason to envy the position of another, but I am free to confess that I would rather be two earls engaged to Phyllis than any other half-dozen noblemen upon the face of the globe. LD. TOLL. (without enthusiasm). Yes. In a way, it's an en-

LD. TOLL. (without enthusiasm). Yes. In a way, it's an enviable position. LD. CHAN. I feel the force of your remarks, but I cannot make up my mind to apply to myself again. I am here in a

LD. MOUNT. Oh yes—no doubt most enviable. At the same time, seeing you thus, we naturally say to ourselves, "This is very sad. His lordship is constitutionally as blithe as a bird—he trills upon the bench like a thing of song and gladness. His series of judgments in F sharp, given *andante* in six-eight time, are among the most remarkable effects ever produced in a court with of Chancery. He is, perhaps, the only living instance of a judge whose decrees have received the honor of a double encore. we bring ourselves to do that which will deprive the court of Chancery of one of its most attractive features?"

LD. MOUNT. But take courage! Remember, you are a very he trills upon the bench like a thing of song and gladness. His series of judgments in F sharp, given *andante* in six-eight time, are among the most remarkable effects ever produced in a court with of Chancery. He is, perhaps, the only living instance of a judge whose decrees have received the honor of a double encore. we bring ourselves to do that which will deprive the court of Chancery of one of its most attractive features?"

LD. CHAN. Do you really think so? Well, I will nerve myself to another effort, and if that fails I resign myself to my fate.

LD. CHAN. Do you really think so? Well, I will nerve myself to another effort, and if that fails I resign myself to my fate.

## No. 8. TRIO—(Lord Tolloller, Lord Mountarat, & Lord Chancellor.)

*Tempo di Valse.*

PIANO. *f*

LORD TOL., 2nd VERSE.

He who shies At such a prize Is not worth a

LORD MOUNT., 1st VERSE.

I you go in You're sure to win— Yours will be the

ma - ra - ve - di, Be . . . so kind To bear in mind—  
 charm - ing mai - die: Be . . . your law The an - cient saw,

## A (Together each verse.)

"Faint heart ne - ver won fair la - dy!" Ne - ver, ne - ver,  
 "Faint heart ne - ver won fair la - dy!" Ne - ver, ne - ver,  
 LORD CHAN.  
 Ne - ver, ne - ver,

## B

ne - - ver. "Faint heart ne - ver won fair la - dy!"  
 ne - - ver. "Faint heart ne - ver won fair la - dy!"  
 ne - - ver. "Faint heart ne - ver won fair la - dy!"



1. Ev - 'ry jour sun - ney shines has . . an end—  
2. While the sun shines make . your hay—

1. Ev - 'ry jour sun - ney shines has . . an end—  
2. While the sun shines make . your hay—

1. Ev - 'ry jour sun - ney shines has make an end—  
2. While the sun shines make your hay—

When at the worst af - fairs there's will a mend— Dark Beard the dawn when  
Where a will is, there's a way— Beard the li . . on

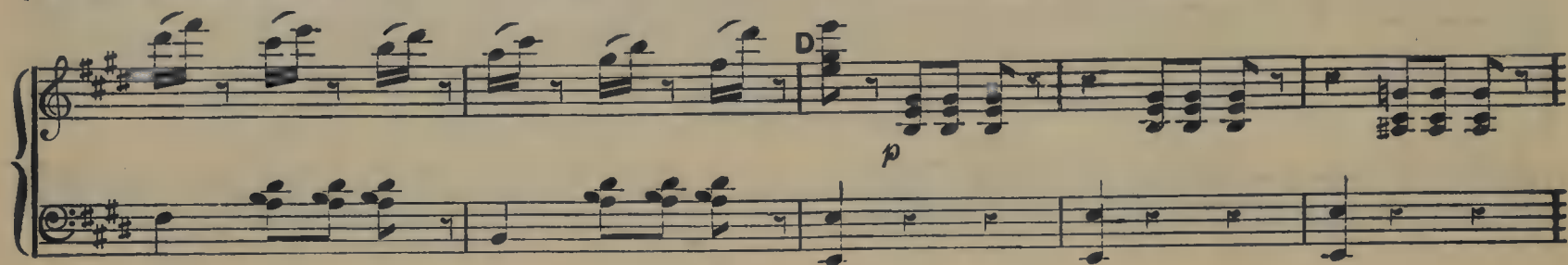
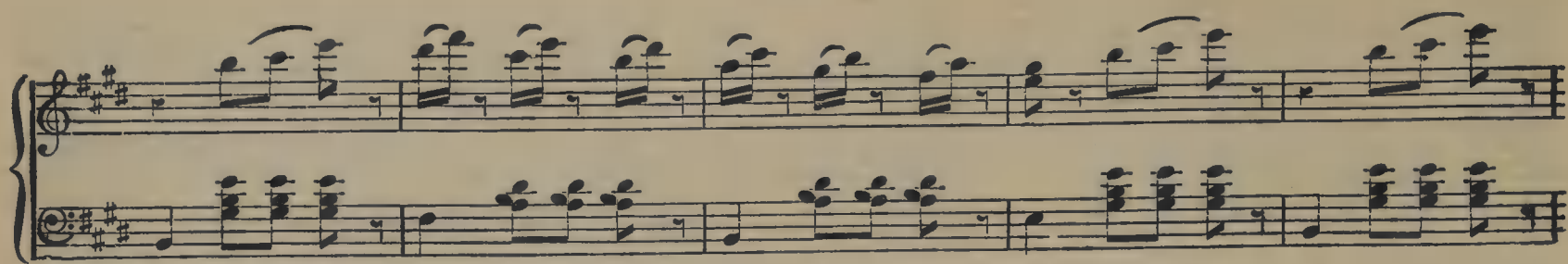
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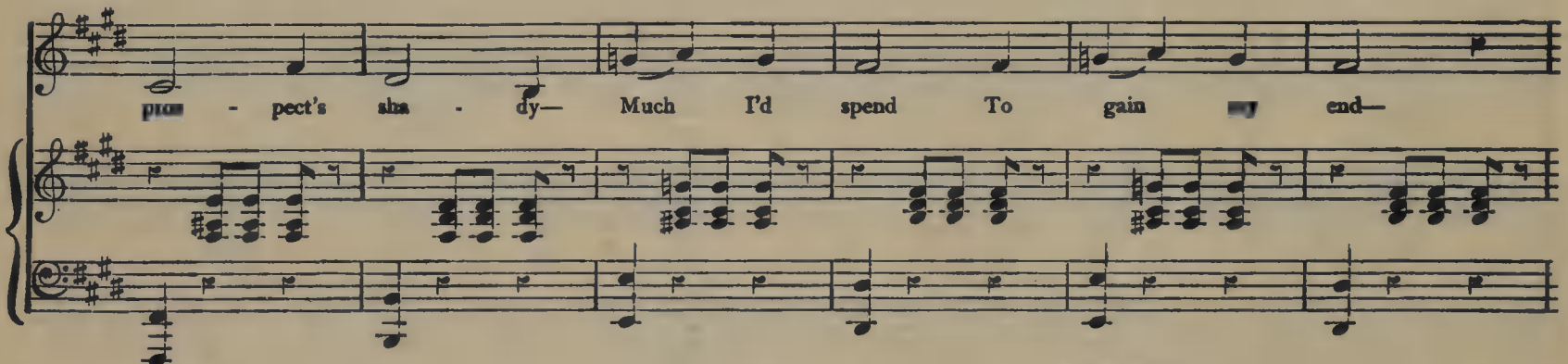
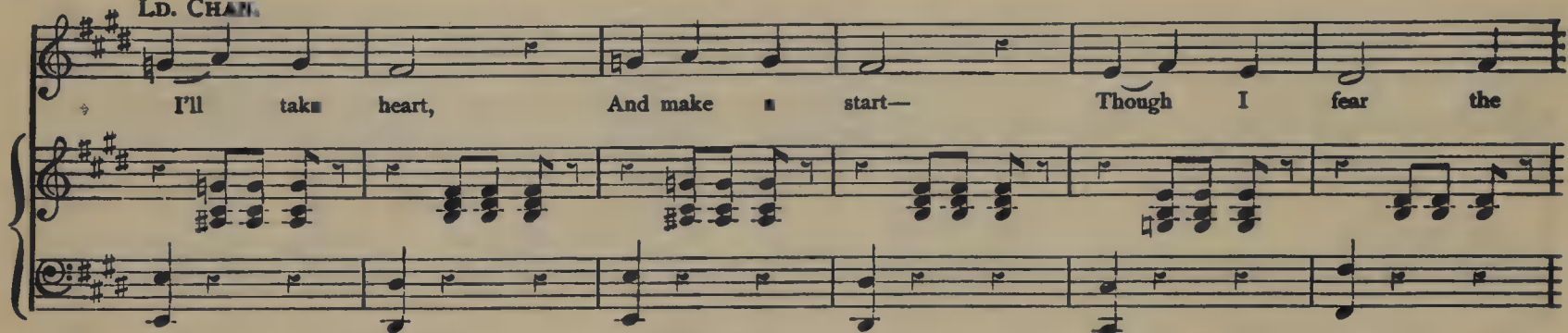
day in is nigh— Hus - tle but your horse brave and don't say die !  
in his lair— None but the brave de - ~~ME~~ the fair !

day in is nigh— Hus - tle but your horse brave and don't say die !  
in his lair— None but the brave de - ~~ME~~ the fair !

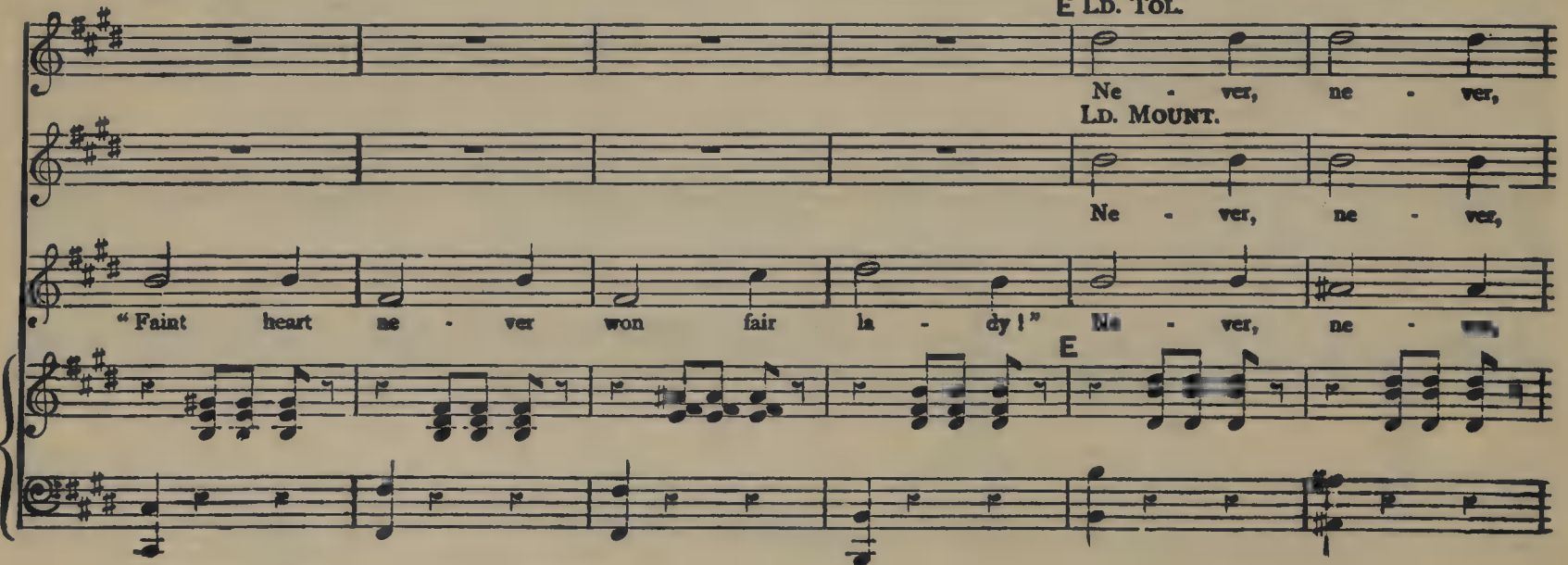
day in is nigh— Hus - tle but your horse brave and don't say die !  
in his lair— None but the brave de - ~~ME~~ the fair !



## LD. CHAN.



## E LD. TOL.





ne - - ver, "Faint heart ne - - ver won fair la - dy!" **F**

ne - - ver, "Faint heart ne - - ver won fair la - dy!"

ne - - ver, "Faint heart ne - - ver won fair la - dy!" **F**

No - thing ven - ture, no - thing win—

No - thing ven - ture, no - thing win—

No - thing ven - ture, no - thing win—

Blood is thick, but wa - ter's thin— In for a pen - ny,

Blood is thick, but wa - ter's thin— In for a pen - ny,

Blood is thick, but wa - ter's thin— In for a pen - ny,

In for a pound— It's Love that makes the world go round!

in for a pound— It's Love that makes the world go round!

in for a pound— It's Love that makes the world go round!

*G ff*  
No - thing ven - ture, no - thing win, Blood is thick, but

*ff*  
No - thing ven - ture, no - thing win, Blood is thick, but

*ff*  
No - thing ven - ture, no - thing win, Blood is thick, but

wa - - ter's thin— In for a pen - ny, in for a pound— It's

wa - - ter's thin— In for a pen - ny, in for a pound— It's

wa - - ter's thin— In for a pen - ny, in for a pound— It's



Love that makes the world go round ! . . . .

Love that makes the world go round ! . . . .

Love that makes the world go round ! . . . .

The musical score consists of three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in G major, with the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, including some triplets. The lyrics 'Love that makes the world go round !' are repeated three times, each corresponding to a vocal staff. The piano part includes a dynamic marking 'ff' (fortissimo) in the middle section.

*Dance, and stand arm-in-arm together.*

*Enter STREPHON*

## No. 9.

## RECITATIVE &amp; SONG—(Strephon.)

*Quasi RECIT.*

My

*Allegro pesante.*

**PIANO.** *ff* *dim.*

III has now been read ■ se - cond time : ■ re - dy ■ Mem - ber ■ re - fus - es ; ■

ve - ri - ty I wield a pow'r sub - lime, And one that I can turn to migh - ty us - es ! What

joy to car - ry, in the ve - ry teeth of Min - is - try, Cross - Bench, and Op - po - si - tion, Some



ra - ther ur - gent mea-sures— quite be-neath The of pa - triot and po - li - ti - cian!

Fold your flap-ping wings, Soar-ing Le - gis - la - ture! Stoop to lit - tle things—Stoop to Hu -

Na - ture! Ne - ver need to roam, Mem - bers pa - tri - o - tic,

Let's be - gin at home— Crime is no ex - o - tic! He - re is your

bane— Ter - ri - ble your tri - als,— Din - gy Dru - ry Lane!

*rall.*

*f* *dim.*

Soap - less Se - ven Di - als!

*f*

Take a tip - sy lout, Ga - ther'd from the gut - ter— Hus - tle him a - bout— Strap him to a  
Take a wretch - ed thief Through the ci - ty sneak - ing, Pock - et hand - ker - chief E - ver, e - ver

*p*

mur - der : What am I but he, Wash'd at hours stat - ed—  
seek - ing : What is he but I Robb'd of all my chan - ces—

*p*



Fed on fi - la - gree— Clothed and ■ - du - ■ - ted? He's a mark of  
 Pick - ing pock - ets by Force of cir - cum - stan - ces I might be as

*cres. . . . . f*

scorn,— I might be ■ o - ther, If I had been born Of ■  
 bad— As un - luck - y, ■ - ther—

*piu f*

*1st time.*

tip - sy ■ - ther! It I'd on - ly had . Fa - gin for a

*p ff colla voce.*

*2nd time.*

fa - ther!

*ff*

Enter PHYLLIS

PHYL. (*starting*). Strephon!

STREPH. (*starting*). Phyllis! But I suppose I should say, "My Lady." I have not yet been informed which title your adyship has pleased to elect.

PHYL. I haven't quite decided. You see, I have no mother to advise me.

STREPH. No; I have.

PHYL. Yes, a young mother.

STREPH. Not very—a couple of centuries or so.

PHYL. Oh, she wears well.

STREPH. She does; she's a fairy.

PHYL. I beg your pardon—a what?

STREPH. Oh, I've no longer any reason to conceal the fact—she's a fairy.

PHYL. A fairy! Well, but—that would account for a good many things. Then I suppose you're a fairy?

STREPH. I'm half a fairy.

PHYL. Which half?

STREPH. The upper half—down to the waistcoat.

PHYL. Dear me! (*prodding him with her fingers*). There nothing to show it. But why didn't you tell me this before?

STREPH. I thought you would take a dislike to me. But it's all off, you may as well know the truth—I'm only half a mortal.

PHYL. (*crying*). But I'd rather have half a mortal I do love than half a dozen I don't.

STREPH. Oh, I think not. Go to your half dozen.

PHYL. (*crying*). It's only two, and I hate 'em! Please forgive me.

STREPH. I don't think I ought to. Besides, all sorts of difficulties will arise. You know my grandmother looks quite young as my mother. So do all my aunts.

PHYL. I quite understand. Whenever I see you kissing a very young lady I shall know it's an elderly relative.

STREPH. You will? Then, Phyllis, I think we shall be very happy (*embracing her*).

PHYL. We won't wait long before we marry; we might change our minds.

STREPH. Yes—we'll get married first.

PHYL. And change our minds afterwards.

STREPH. Yes that's the usual course.

# No. 10.

## DUET—(Phyllis & Strephon.)

Allegro *allegro*.  
PIANO. *f*

STREPHON.

we're weak enough to tar-ry Ere we mar-ry, You and I, Of the feel-ing

I in-spire You may tire . . . By and bye; For peers with flow-ing cof-fers



Press their of - fers, That why I should not tar - ry Ere we mar - ry,

PHILLIS.

If we're weak e - nough to tar - ry Ere we mar - ry, You and I,  
You and I.

With more at - trac - tive mai - den, Jew - el la - den, You may fly; If by chance we

should be part - er Bro - ken heart - ed I should die. So I think we will not tar - ry

Ere we mar - ry, You and I. Ah, . . . . Ah, . . . .

Ah, . . . .

Ped. \*

If we're weak e - nough to tar - ry Ere we mar - ry, You and I, With a merr - y

If we're weak e - nough to tar - ry Ere we mar - ry, You and I, Of the feel - ing

*p*

- trac - tive mai - den, Jew - el la - den, You may fly. You . . . . and

I in - spire, You may tire . . . By and bye, Of the feel - ing I in - spire,

*f* *C*

*f* *C*



I, . . . . If we're weak ■ - nough to tar - ry Ere we mar - ry,

You may tire . . . By and bye . . . If we're weak ■ - nough to tar - ry Ere we mar - ry.

*p*

You and I, With a more at - trac - tive mai - den, Je - wel la - den, You may fly.

You and I, Of the feel - ing I in - spire, You may tire By and bye.

*p*

So I think we will not tar - ry Ere . . . we mar - ry, Ere we mar - ry,

So I think we will not tar - ry Ere . . . we mar - ry, Ere we mar - ry,

You . . . and I, You . . . . and I, You and

I. . . . I. . . .

*Con Pedale.*

PHYL. But does your mother know you re— I mean is childless; and, dearly I love him; I am bound, under penalty of death, not to deceive him. But see, he comes! Quick my veil! (*Retires up.*)

*Enter IOLANTHE.*

O. She is, and thus she welcomes her daughter-in-law (*kisses her*). *Enter LORD CHANCELLOR. IOLANTHE retires with STREPHON and PHYLLIS.*

PHYL. She kisses just like other people! But the Lord Chancellor?

STREPH. I had forgotten him.—Mother, none can resist your fairy eloquence. You will go to him and plead for us?

IO. (*aside*). Go to him?—(*Aloud.*) No, no! impossible!

STREPH. But our happiness, our very lives, depend upon our obtaining his consent.

PHYL. Oh, madam, you cannot refuse to do this?

IO. You know not what you ask! The Lord Chancellor my husband!

STREPH. and PHYL. Your husband?

IO. My husband and your father! (*Strephon overcome.*)

PHYL. Then our course is plain. On his learning that Strephon is his son, all objections to our marriage will be removed.

IO. Nay, he must never know He believes me to have died But whom have we here?

LD. CHAN. Victory! victory! Success has crowned my efforts, and I may consider myself engaged to Phyllis. At first I wouldn't hear of it; it was out of the question. But I took heart. I pointed out to myself that I was no stranger to myself—in point of fact, I had been personally acquainted with myself for some years. This had its effect. I admitted that I had watched my professional advancement with considerable interest, and I handsomely added that I yielded to no one in admiration for my private and professional virtues. This was a great point gained. I then endeavored to work upon my feelings. Conceive my joy when I distinctly perceived a tear glistening in my eye! Eventually, after a severe struggle with myself, I reluctantly, most reluctantly, consented.

(*IOLANTHE comes down, STREPHON and PHYLLIS going off.*)



## 11.

## RECIT. &amp; BALLAD—(Iolanthe.)

RECIT. IOLANTHE.

*Allegro agitato.*

My Lord, a suppliant ■ your feet I kneel,

PIANO.

*f*

*f*

RECIT.

Oh, lis - ten ■ ■ mo - ther's fond ap - peal!

*a tempo.*

*f*

RECIT.

■ ■ to - night! I come in ur - gent need— 'Tis for my son, young Stre-phon, that I plead!

*p*

*Andante non troppo lento.*

He loves! If in the by - gone years Thine eyes have e - ver shed Tears— bit - ter, un - a -

*p*

-vail - ing tears—For one un - time - ly dead— II in the e - ven - tide of life Sad thoughts of her a -

- rise, Then in the mem - 'ry of thy wife Plead in my boy— he dies ! III

dies ! If fond - ly laid a - side In an old ca - bi - net, Me - m - o - rials of thy long - dead bride Lie,

dear - ly trea - sur'd yet, Then let her low'd bri - dal dress—Her lit - tle dain - ty

gloves— Her wi - ther'd flow'rs— her fi - del dress—Plead for my boy— loves !

The LORD CHANCELLOR is moved by this appeal. After a pause—

Attacca No. 12.



## No. 12. RECITATIVE—(Iolanthe, Queen, Lord Chancellor, &amp; Fairies.)

RECIT. LD. CHAN. tempo. Moderato.

It may not be— for the fates de - cide ! Learn thou that Phyl - lis may pro - mis'd

PIANO.

A tempo vivace. IOLANTHE.

bride ! Thy bride ! No ! No !

A

LD. CH non espress. a tempo. IOLANTHE.

It shall be so ! Those who would se - pa - rate woe be - tide ! My

mf p

CHORUS (without).

doom thy lips have spo - ken— I plead in vain ! For - bear ! . . . For . . .

**IOLANTHE.** **FAIRIES.**

- bear! . . . A . . . al - rea - dy be - lie - ve I break . . . gain! For

**IOLANTHE.** **C**

. bear! . . . For - bear! . . . For him - for her - for them I yield

*dim. e rit.*

*più lento.* *Andante Moderato.*

life. . . hold - it may not be! I am thy wife! Aia .

**FAIRIES.** **D**

*pp* *p*

- iah! Aia - iah! Aia - iah! Aia - iah! Wil - la - loo! . . . Wil - la - loo! . . .

*pp*



LD. CH. RECIT.

IOLANTHE. *Lento.**Andante.*

I - o - lan - the! thou liv - est? Aye! I live! Now let me die! . . . .

The musical score for Iolanthe's recitative and piano accompaniment. The recitative is on a single staff with a 7/8 time signature, marked *Lento.* The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand playing chords. The tempo changes to *Andante.* in 6/8 time.

*Enter FAIRY QUEEN and Fairies. IOLANTHE kneels to her.*

QUEEN.

Once a - gain . . . thy

The musical score for the Fairy Queen's entrance. It features a vocal line for the Queen and a piano accompaniment. The tempo is *Lento.* The key signature has one flat (B-flat).

vows are bro - ken :

Thou thy - self thy doom

The musical score for the Fairy Queen's second line of music. It continues the vocal line and piano accompaniment from the previous section.

FAIRIES.

spo - ken!

Aia - - iah!

Aia - - iah!

Aia - - iah!

Aia .

The musical score for the Fairies' entrance. It features a vocal line for the Fairies and a piano accompaniment. The tempo is *Lento.* The key signature has one flat (B-flat).

**G QUEEN.**

iah! Wil - la - ha - lah! Wil - la - loo! Wil - la - ha - lah! Wil - la - loo! . . . Bow . . . thy

head to Des - ti - ny: Death thy doom, and thou . . . shalt

**H FAIRIES.**

die! Aia - iah! Aia - iah! Aia - iah! Aia - iah!

iah! Wil - la - ha - lah! Wil - la - loo! Wil - la - ha - lah! Wil - la - loo! . . .

*The Peers and STREPHON enter. The QUEEN raises her spear.  
LORD CHANCELLOR and STREPHON implore her mercy, LEILA  
and CELIA rush forward.*



LEILA. Hold! If Iolanthe must die, so must we all, for she has sinned, we have we.

QUEEN. What? (Peers and Fairies kneel to her—LORD MOUNT ARARAT with LEILA; LORD TOLLOLLER with CELIA.)

CELIA. We are all fairy duchesses, marchionesses, countesses, viscountesses and baronesses.

LD. MOUNT. It's our fault; they couldn't help themselves.

QUEEN. It seems they have helped themselves, and pretty freely too!—(After a pause.) You have all incurred death, but I can't slaughter the whole company. And yet (unfolding a scroll) the law is clear: Every fairy must die who marries a mortal!

LD. CHAN. Allow me, as old equity draughtsman, to make a suggestion. The subtleties of the legal mind are equal to the emergency. The thing is really quite simple; the insertion of a single word will do it. Let it stand that every fairy shall die who *don't* marry a mortal, and there you are, out of your difficulty at once!

QUEEN. We like your humor. Very well. (Altering the MS. in pencil.)—Private Willis!

SENTRY (coming forward). Ma'am?

QUEEN. To save my life it is necessary that I marry at once. How should you like to be a fairy Guardsman?

SENTRY. Well, ma'am, I don't think much of the British soldier who wouldn't ill-convenience himself to save a female in distress.

QUEEN. You are a brave fellow. You're a fairy from this moment. (Wings spring from Sentry's shoulders.)—And you, my lords, how say you? Will you join our ranks?

(Fairies kneel to Peers, and implore them to do so.)

LD. MOUNT (to TOLLOLLER). Well, now that the peers are to be recruited entirely from persons of intelligence, I really don't see what use we are down here.

LD. TOLL. None, whatever.

QUEEN. Good! (Wings spring from the shoulders of Peers.)—Then away we go to Fairyland!

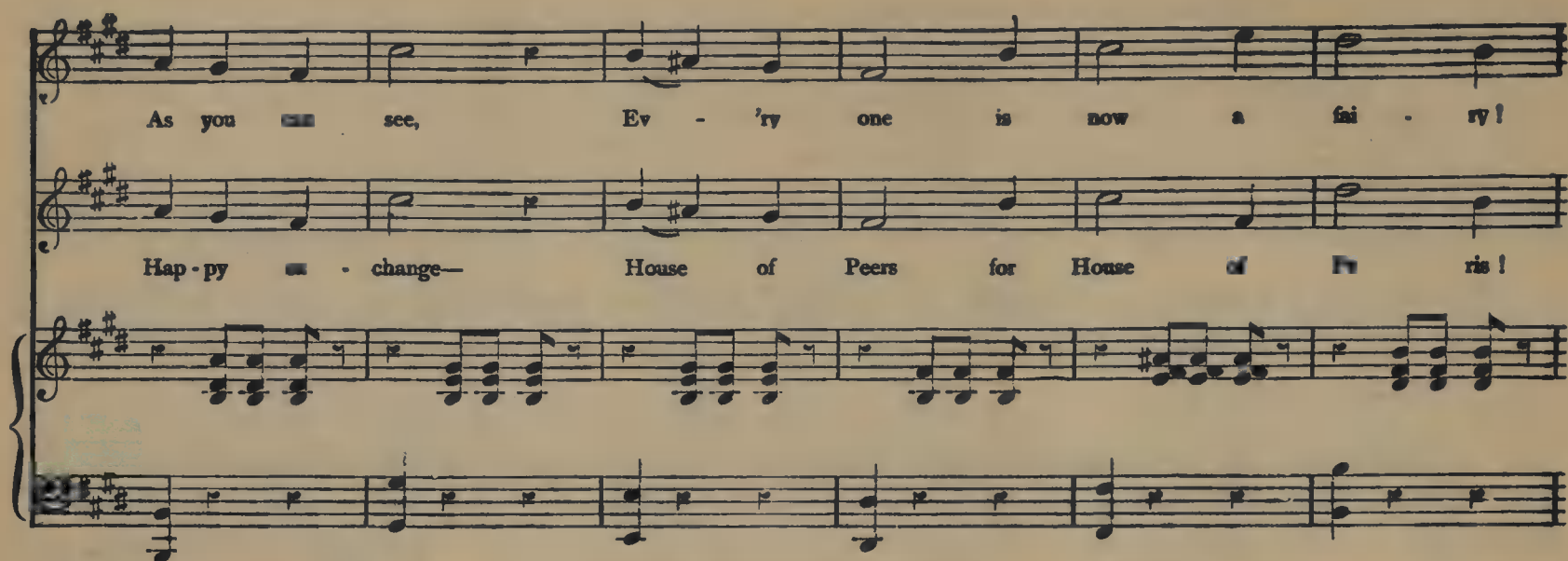
## No. 13. FINALE—(Phyllis, Iolanthe, Queen, Leila, Celia, Lord Tolloller, Lord Mountararat, Strephon, Lord Chancellor, & Chorus of Fairies & Peers.)

*Tempo di Valse.*

PIANO. *f*

PHYLLIS. 1st VERSE.

LD. CHAN. 2nd VERSE.

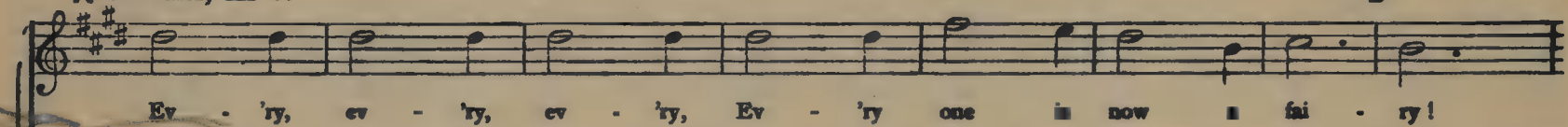


As you see, Ev - 'ry one is now a fai - ry!

Hap - py change— House of Peers for House of Fe - ris!

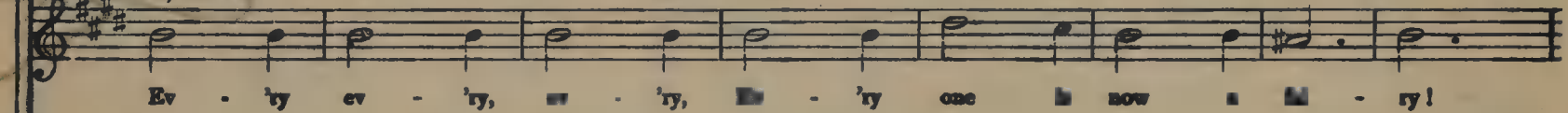
## A PHYLLIS, 1st V.

B



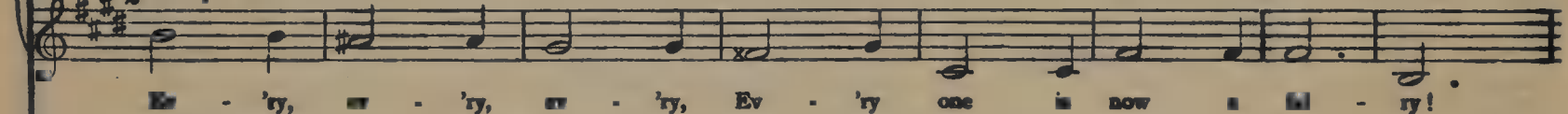
Ev - 'ry, ev - 'ry, ev - 'ry, Ev - 'ry one is now a fai - ry!

## IOL., 1st V.



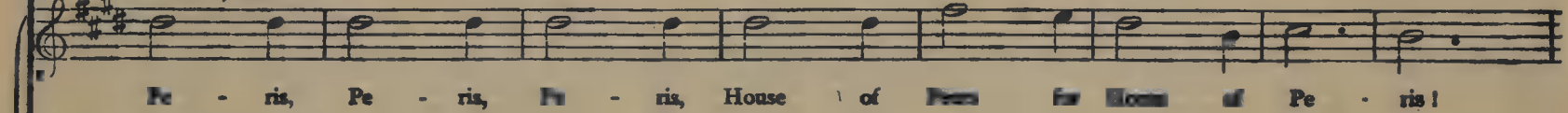
Ev - 'ry ev - 'ry, ev - 'ry, Ev - 'ry one is now a fai - ry!

## QUEEN, 1st V.



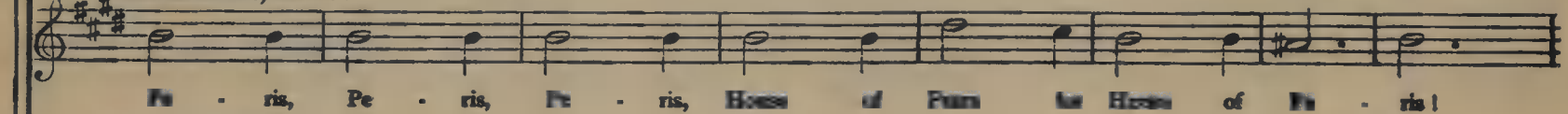
Ev - 'ry, ev - 'ry, ev - 'ry, Ev - 'ry one is now a fai - ry!

## LD. TOL., 2nd V.



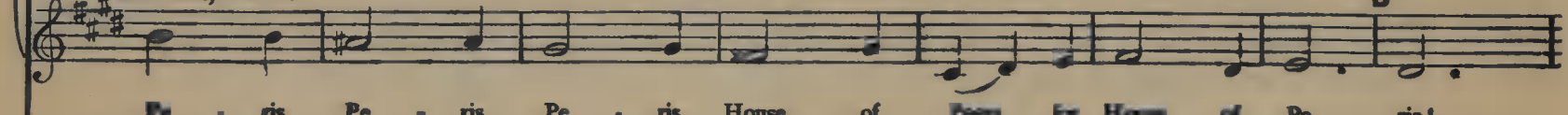
Fe - ris, Pe - ris, Fe - ris, House of Peers for House of Pe - ris!

## LD. MOUNT., 2nd V.



Fe - ris, Pe - ris, Pe - ris, House of Peers for House of Fe - ris!

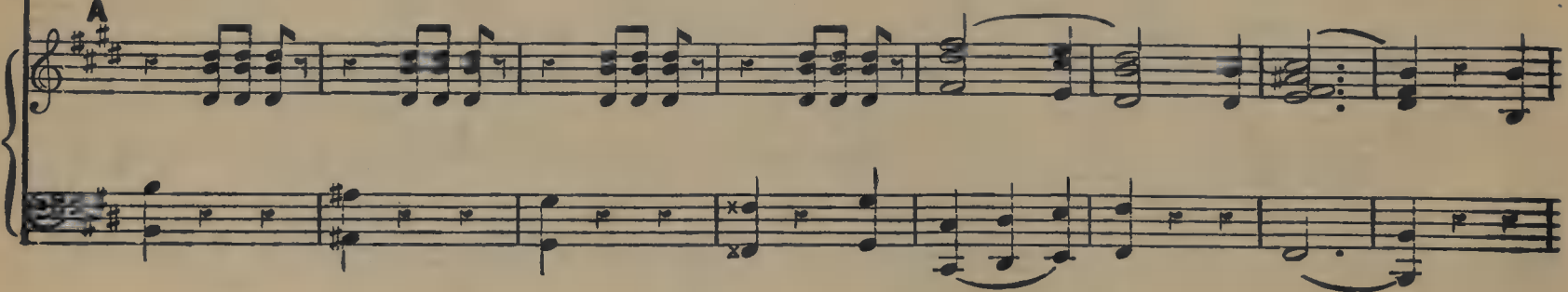
## LD. CH., 2nd V.



Fe - ris, Pe - ris, Pe - ris, House of Peers for House of Pe - ris!

A

B





Tho' as a gen - 'ral rule we know Two strings go to

Tho' as a gen - 'ral rule we know Two strings go to

Tho' as a gen - 'ral rule we know Two strings go to

Up in the air, sky high, sky high, Free from Wards in

Up in the air, sky high, sky high, Free from Wards in

Up in the air, sky high, sky high, Free from Wards in

ev - 'ry bow, Make up your minds that grief 'twill bring, If you've two beaux to

ev - 'ry bow, Make up your minds that grief 'twill bring, If you've two beaux to

ev - 'ry bow, Make up your minds that grief 'twill bring, If you've two beaux to

Chan - ce - ry, He will be sure - ly hap - pier, for He's such a sus - cep - ti - ble

Chan - ce - ry, He will be sure - ly hap - pier, for He's such a sus - cep - ti - ble

Chan - ce - ry, I shall be sure - ly hap - pier, for I'm such a sus - cep - ti - ble

ev - - 'ry string. 1. Though as a gen - 'ral rule we know Two strings go  
2. Up in the air, sky high, sky high, Free from Wards

IOLANTHE.

ev - - 'ry string. 1. Though as a gen - 'ral rule we know Two strings go  
2. Up in the air, sky high, sky high, Free from Wards to

QUEEN.

ev - - 'ry string. 1. Though as a gen - 'ral rule we know Two strings go  
2. Up in the air, sky high, sky high, Free from Wards in

LEILA with 1st SOP. CELIA with 2nd SOP.

Chan - cel - lor! 1. ' Though as a gen - 'ral rule we know Two strings go  
2. Up in the air, sky high, sky high, Free from Wards

CHORUS. TENORS. LORD TOL. with 1st TEN. LORD MOUNT. with 2nd TEN.

Chan - cel - lor! 1. Though as a gen - 'ral rule we know Two strings go  
2. Up in the air, sky high, sky high, Free from Wards to

LORD CHAN. & STREPHON with BASS.

Chan - cel - lor! 1. Though as a gen - 'ral rule we know Two strings go  
2. Up in the air, sky high, sky high, Free from Wards to

[illegible]



*1st time.* *2nd time.*

ev - 'ry string. Chan-cel - lor! . . . . .

ev - 'ry string. Chan-cel - lor! . . . . .

ev - 'ry string. Chan-cel - lor! . . . . .

ev - 'ry string. Chan-cel - lor! . . . . .

ev - 'ry string. Chan-cel - lor! . . . . .

ev - 'ry string. Chan-cel - lor! . . . . .

*ff* *ff*

Ped \*

*End of Opera*





















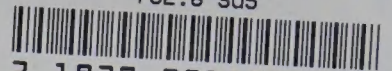




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